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कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें।

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वर्ग संख्या.....आगत संख्या.....

पुस्तक-वितरण की तिथि नीचे अंकित है। इस तिथि सहित २० वें दिन तक यह पुस्तक पुस्तकालय में वापिस आ जानी चाहिए। अन्यथा १० पैसे के हिसाब से विलम्ब-दण्ड लगेगा।

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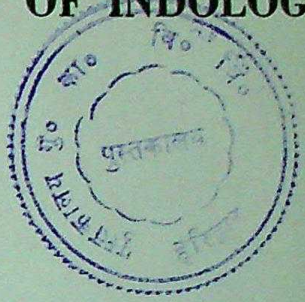

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ŚABALĀŚVA (S), sons of Dakṣa and Asiknī. They were 1,000 in number, and were brought forth after the loss of Haryaśvas. Dakṣa and Asiknī had produced 5,000 Haryaśvas for populating the world. Nārada advised the Haryaśvas to get children only after knowing the whole world. They scattered in all directions, and have never returned. When Śabalāśvas were born Nārada gave them similar advice. They too disappeared for ever (*Viṣṇu-purāṇa*, I, 15).

Śabara, a *mleccha*, a low caste, They were born from the dung of Nandinī, Vasiṣṭha's cow (*Mahābhārata*, I, ch. 176).

ŚABARA-BHĀṢYA, is a commentary by Śabara-svāmin on the *Mīmāṃsā-sūtras* of Jaimini. This commentary is the basis of the later Mīmāṃsā works.

ŚABARASVĀMIN, author of *Śabarabhāṣya*, a commentary on the *Mīmāṃsā-sūtras*. He is traditionally ascribed to the first century BC on the basis of a verse where he is mentioned as the father of Vikramāditya, the founder of the Samvat era (55/56 BC).

Śabda, "word, testimony". Most of the philosophical schools accept *śabda* as a valid source of knowledge. The *śabda* may be the testimony of a reliable person, or it may the words of the Vedas, for these latter are from God Himself. The Jainas, Buddhists, Cārvākas and the Vaiśeṣikas do not accept *śabda* as a valid source of knowledge.

Śabda ("sound") is an attribute of *ākāśa* (space). Had there been no *ākāśa* there would have been no sound.

Śabda is sometimes identified with *vāc* (speech). In Ṛgveda (X, 125), Vāc is a goddess who calls herself the creator and controller of everything, i.e., God. *Vāc* and *śabda* appear to have a similar role as logos in Greek philosophy.

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ŚABDA-KALPADRUMA, a Sanskrit lexicon in eight volumes (AD 1822–1858). It was compiled at the instance of Rādhākānta Deb of Calcutta.

ŚABDA KAUSTUBHA, a commentary on the *Mahābhāṣya* by Bhaṭṭoji Dīkṣita. The work remained incomplete. Bhaṭṭoji probably wrote only upto the end of the fourth *adhyāya* of the *Aṣṭadhyāyī*.

Śabdālaṅkāra, "verbal figure", a poetic figure which appertains to the words. It is distinguished from a figure which appertains to the idea, *arthālaṅkāra*, or ideal figure. Thus *anuprāsa* (alliteration) and *yamaka* (word play) are verbal figures. But sometimes it is difficult to distinguish between the two types. A test suggested by Mammaṭa is to consider whether the particular figure does or does not bear a change of synonymous words. If the figure disappears with the change of the word by its synonym, it is a verbal figure or *śabdālaṅkāra*; if not, it is an ideal figure or an *arthālaṅkāra*.

ŚABDA-MAṆI-DĪDHITI, a commentary, by Raghunātha Śiromaṇi, on the *Śabda-khaṇḍa* of the *Tattva-cintāmaṇi* of Gaṅgeśa.

ŚABDĀNUŚĀSANA, also called *Siddhahemacandra* or *Haima-vyākaraṇa* is a Sanskrit and Prakrit grammar by Hemacandra. It has, like the *Aṣṭādhyāyī*, eight *adhyāya*s (chapters) of four *pāda*s each, the total number of *sūtra*s being 4,500. Nearly a fourth of these form the last *adhyāya* which deals exclusively with some Prakrit languages, viz., Mahārāṣṭrī, Śaurasenī, Māgadhī, Paiśācī, Culika-paiśācī, and Apabhraṇśa. Hemacandra has also written his own commentary on this work. This has come down in two recensions, long and short.

ŚABDA-ŚAKTI-PRAKĀŚIKĀ, a work by Jagadīśa Tarkālaṅkāra (q.v.). It examines the topics of Sanskrit grammar from the point of view of Nyāya philosophy.

Saccidānanda, "*sat-cit-ānanda*"; being or existent, knowledge or intelligence, joy or bliss; an epithet of Brahman. Brahman in taking form appears in the form of existing things, in the form of intelligent beings, and those possessing joy and goodness. See also *sat*.

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ŚACĪ, the name of the wife of Indra. In the Ṛgveda (e.g., in I, 22. 12), Indra's wife is Indrāṇī. Indra is sometimes called *Śacīpati* in the Ṛgveda, but the term there means 'guardian of sacrifices', and not the husband of Śacī. The *Purāṇa*s probably gave the name Śacī to Indra's wife from the Vedic word *Śacīpati*.

Sacred Cities. For the names of the seven sacred cities of India, see *Sapta-mokṣadāpurī*.

Ṣaḍakṣara, "(a *mantra*) consisting of six syllables". In Tibet it stands for *om maṇi padme hūm*. Alluding to Viṣṇu, the *mantra* is *na-mo-Nā-rā-ya-ṇa*. In South India it is (in Tamil characters) *ca-ra-va-ṇa-pa-va*, (Sanskrit, praise to) *Śaravaṇabhava*, i.e. (to) One who was born in a thicket, relating to the god Subrahmaṇya, i.e., Skanda.

SADĀNANDA, author of the *Vedānta-sāra*. He flourished in the first half of the 16th century.

SADĀNĪRĀ, name of a river which, according to the *Śatapatha Brāhmaṇa* (I, 4. 1. 14-15), the Brāhmaṇas of former times did not cross: "Now that (river), which is called Sadānīrā, flows from the northern mountains. That one the Brāhmaṇas did not cross in former times.....Now-a-days, however, there are many Brāhmaṇas to the east of it."

According to Sāyana, Sadānīrā is another name of Karatoyā (in Bengal). Most probably, however, Sadānīrā is Gandak in Bihar.

SADĀŚIVA (MŪRTI), "representation as the Everlasting-Śiva", name of a form of Śiva with five aspects, concentrated in one form. He is therefore represented with five heads or faces. (For the names of the heads see Pañcānana.)

Ṣaḍ-danta Jātaka, (Pali, Chaddanta Jātaka). This is the 514th story of the *Jātaka*.

In former times, Bodhisattva was born as the leader of a group of elephants in the Himālaya. He lived near the Saḍ-danta lake. He had two wives. The younger wife was jealous of the elder. One day when Bodhisattva gave some flowers to the elder one, she could not stand it any longer. She resolved to

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take her vengeance and died, and was reborn as the princess of Madra. She was married to the king of Vārāṇasī. One day she remembered her past life. On her request, the king sent a hunter to get the tusks of the elephant chief who lived near Saḍdanta lake. After a great deal of trouble, the hunter was able to reach the place and trap the elephant. As he cut his tusks the elephant died. When he gave the tusks to the queen, she realized that she had been the cause of death of her husband of her former life, and died of shock.

Ṣaḍdarśana, "Six Schools", the six orthodox schools of philosophy, viz., Mīmāṇsā, Nyāya, Sāṅkhya, Vaiśeṣika, Vedānta and Yoga. These six are also called *āstika* schools. The Buddhist, Jaina and the Cārvāka philosophies are called *nāstika*, for they neither regard the Vedas as infallible nor try to establish their own validity on the authority of the Vedas.

For philosophers of schools other than the orthodox, the 'six' systems could be different ones. See *Ṣaḍdarśana-samuccaya.*

ṢAḌDARŚANA-SAMUCCAYA, "A Summary of the Six Philosophical systems", by the Śvetāmbara Jaina author Haribhadra (8th century). The author deals with the systems of Buddhism, Nyāya, Sāṅkhya, Vaiśeṣika, and Mīmānsā, and one short section, the fourth, is devoted to the Jaina system. In a short appendix he deals with the materialism of Cārvāka. See also *Ṣaḍdarśana.*

SADDHARMA-PUṆḌARĪKA, "the Lotus of the Good Religion". (known popularly as the *Lotus-sūtra*), is the most important Mahāyāna *Sūtra.* It is a work of literature and a good exposition of the Mahāyāna religion. It is a collection of discourses of the Buddha who is a god above all gods. He sits on the Gṛdhrakūṭa hill in a large assembly of monks and nuns, and in the midst of a still larger hosts of thousands of Buddhas and Bodhisattvas, gods and demi-gods. He is the father of all the world. the self-existent, the physician and protector of all creatures. He has lived for countless aeons in the past, and will live for ever. His passing away in *Nirvāṇa* is only a pretence. Everyone who has performed any kind of meritorious actions, who has led a moral life, even those who have on some occasion thought of the Buddha with the thought "honour to the

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Buddha", all these will attain the highest enlightenment.

Saddharma-Puṇḍarīka is the sacred book of the Tien-tai school in China, and of the Nichiren and Tendai sects of Japan.

It is one of few works whose original text, written in Buddhist Hybrid Sanskrit, survives. Chinese translations of the work are known to have been made in the years 255, 286, 290, 335, 406, and 601. The fifth of these translations was made by Kumārajīva.

Ṣāḍguṇya, six measures of state policy. See *guṇa* (4).

Sādhaka, one of the five kinds in which *pitta* a *doṣa* (q.v.) is divided. Its place is the heart. It causes intelligence, determination, memory, etc. (*Aṣṭāṅga-hṛdayam*, 1. 12, 13)

Sādhana, "complete attainment of an object, realization", in Tāntrism, both Hindu and Buddhist, and in Śaktism, a practice by means of which the result that is wished for is obtained. The practitioner evokes a deity, identifies with him or her, and reabsorbs the deity within himself. See *Sādhanamālā*.

SĀDHANAMĀLĀ, "Garland of Realization", a handbook containing 300 *sādhana*s, i.e., instructions as to how the images of the various deities are to be visualized, and the appropriate *mantra*s of each. The *sādhana*s lead both to practical results desired, and to spiritual realization. The date of the work is not known. It is believed to have been composed between the 5th and the 11th centuries.

Sādhuśīla Jātaka. This is the 200th story of the *Jātaka*.

In olden times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a famous teacher. A certain Brāhmaṇa had four daughters. They had four suitors, one handsome, another advanced in years, another of noble family, and the last virtuous. The Brāhmaṇa was unable to decide between them. He sought the advice of Bodhisattva and gave all his daughters to the virtuous man.

Sādhya, the predicate, that is, something that is affirmed or denied of the subject in a proposition in logic; the major term in a syllogism. In the statement "The hill is fiery", fieryness is the

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sādhya. See also *nyāya*.

Sādhya (s), name of a class of minor deities, *gaṇa-devatās* (q. v.). They are 12 in number.

Ṣaḍja, the first of the seven notes of the octave. It is indicated by SA. The term Ṣaḍja has been interpreted to mean "six-born", i.e., it is produced by six organs, viz. tongue, teeth, palate, nose, throat and chest. Some think that the term means that it originated from the other six notes. The sound of Ṣaḍja is said to resemble, according to Bharata, the note of peacocks. Kālidāsa mentions this resemblance in *Raghuvaṅśa*, I, 39. The accent of Ṣaḍja is *Svarita*.

SADUKTI-KARṆĀMṚTA, an anthology compiled by Śrīdharadāsa in AD 1206 in the reign of Lakṣmaṇasena of Bengal. It contains 2,370 verses by 485 authors.

Ṣaḍ-varga, a group of six, e.g., the five senses and mind (*manas*); the six inner foes or faults of man: *kāma* (lust), *krodha* (anger), *lobha* (avarice), *harṣa* (ardent desire), *māna* (arrogance), *mada* (passion); (in architecture) the six main component parts of a building comprising *adhiṣṭhāna* (base), *stambha* (column), *prastara* (entablature), *karṇa* (ear), *śikhara* (spire) and *stūpi* (dome). In astrology, *ṣaḍ-varga* denotes a particular combination of stars.

ṢAḌVIṆŚA BRĀHMAṆA, a *Brāhmaṇa* of the Sāmaveda. Though nominally an independent work, it is in reality a supplement to the *Pañcaviṅśa Brāhmaṇa*, of which, as its name implies, it forms the 26th book. The last of its six chapters is called the *Adbhuta Brāhmaṇa* (q.v.).

SĀGALA, the place where the dialogue known as the *Milinda-pañha* took place was perhaps the capital of Menander. Some scholars think that Sāgala is same as Śākala which is generally identified with Sialkot. Others say that Sialkot has not produced the coins of Menander in quantities one would expect from his capital. Also, according to the *Milinda-pañha*, Sāgala appears to have in a hilly area and not in the plains. They would thus place Sāgala in the Swat valley.

SAGARA, a king of Ayodhyā. His father Vṛka lost his kingdom to

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the Haihayas. He took refuge in the forest with his two wives. When the elder wife was pregnant the other gave her poison to prevent her delivery. The child was in the womb for seven years. When he was born he was given the name Sagara (*sa*, 'with', and *gara*, 'poison'). He vowed to exterminate the barbarians and recover his father's kingdom. He nearly exterminated the Haihayas and would have also destroyed the Yavanas and others. They applied to Vasiṣṭha, the family priest of Sagara. On Vasiṣṭha's request, Sagara spared them, but he made the Yavanas shave their heads; compelled the Śakas to shave half their heads, made the Pāradas to wear their hair long and the Pahlavas to grow beards. Sagara had two wives, Keśinī and Sumati. Keśinī had one son Asamañjas; and Sumati had 60,000 sons. These 60,000 sons of Sagara were turned to ashes when they falsely accused the sage Kapila of stealing the Aśvamedha horse of Sagara. The horse was recovered by Aṇśumān (q.v.), son of Asamañjas (*Viṣṇu-purāṇa*, III, chs. 3 and 4).

Saguṇa Brahma, "Brahma associated with qualities", the doctrine that Brahma is possessed of all perfections. See *nirguṇa*. The believers in *saguṇa* Brahma, such as Madhva, assert that when the texts refer to Brahma as *nirguṇa*, the idea is that Brahma is not associated with any bad qualities. Some, like Vallabha, think that since God is the controller of qualities, their existence and non-existence depend on Him. The conception of the freedom of God thus necessarily leads to the concept of His being both *saguṇa* and *nirguṇa*.

SAHADEVA, the twin brothar of Nakula, and the fifth of the Pāṇḍava brothers. He was an educated person. He knew astrology and was also an expert on cattle-keeping. He served as the officer in charge of the cattle of king Virāṭa when the Pāṇḍavas were living in his court incognito (*Mahābhārata*, IV, ch. 10). He was the first to fall down dead when the Pāṇḍavas were going up the Himālaya on their last journey. Bhīma asked Yudhiṣṭhira why Sahadeva could not continue. Yudhiṣṭhira said that it was because of his pride in his wisdom (*Ibid.*, XVII, ch. 2)

Sahaja-yāna, "the easy vehicle", or "the vehicle of the natural", a school of Buddhism which appeared in Eastern India in 11th/12th century. The teachers, often known as *siddhas*, preached

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that giving up the world was not necessary for the release from transmigration, and that by living a life of simplicity in one's own home one could achieve the highest state.

Sahajiyā, a cult which developed in Bengal in the 16th century. It is said to have developed from Sahaja-yāna, a Buddhist cult. Sahajiyā was an attempt to bring in Tāntrika elements in the Vaiṣṇavism which had been propagated by Caitanya. The Sahajiyās claimed that Caitanya and his principal disciples all practised this cult and they all had their female companions or *śaktis* for doing so.

SAHAMPATI, name of Brahmā in Buddhism. Shortly after attaining Enlightenment, doubts assailed the Buddha as to whether he should proclaim to the world his doctrine, so recondite and hard to understand. Brahmā Sahampati appeared before him and assured him that there were many prepared to listen to him and to profit by his teaching.

Sahampati, like Śakra (Pali, Sakka), is the name of an office. Different persons occupy this office in different ages.

Sāhasa, crime of violence. Manu (VIII, 332) defines *sāhasa* as the act of taking a thing forcibly in the presence of the owner; it was theft when a thing was taken stealthily. But later in the same chapter (vv. 344-346) he calls any crime of violence a *sāhasa*, and adds that it was the duty of a king to punish a person commiting *sāhasa*. *Sāhasa* has been called both a crime and a tort, and a person injuring or destroying valuable articles had not only to pay a fine, but also to give similar articles or its value to the owner (*Kātyāyana*, vv. 795–809).

SAHASRĀKṢA, "Thousand-eyed", an epithet of Indra. Viśvakarmā created Tilottamā, a beautiful girl. She circumambulated Śiva and Indra. As she went round the right, back and left side of Śiva a head sprang up on each side of Śiva to enable him to see her continuosly. Śiva thus got four heads. When she went round Indra, 1,000 big eyes came up on his body casting amorous glances at her (*Mahābhārata*, I, ch. 211).

SAHASRANAYANA, "Thousand-eyed", an epithet of Indra. See Sahasrākṣa.

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Sahasrāra is the "thousand-petalled lotus". It is situated at the top of the spinal column in the head or brain. The aim of the Tāntrika *yogī* is to wake up the Kuṇḍalinī (q.v.) residing in the Mūlādhāra *cakra* and take her through the other five *cakra*s to unite with Śiva who is at the centre of Sahasrāra. When the union of Śiva and Kuṇḍalinī, who is Śakti, occurs, the *yogī* emerges from the limitations of time and hence from *saṇsāra*.

SAHETH-MAHETH, a vast collection of ruins lying partly in the Gonda district and partly in the Bahraich district of Uttar Pradesh south of the Rāptī. They include two mounds, the larger of which is known as Maheth and the smaller Saheth. These cover the remains of an ancient city with many temples and other buildings. The site was first excavated in the last quarter of the 19th century by Cunningham who identified it with Śrāvastī, the capital of Kośala during the time of the Buddha. Excavations conducted between 1907 and 1911 have revealed that Saheth probably represented Jetavana. A number of shrines, monasteries and *stūpa*s, the earliest of which, probably of the Mauryan age, yielded a sandstone casket containing bone-relics together with a gold leaf and silver punch-marked coin. Maheth, representing Śrāvastī, is a fortified town with ruins of residential houses as well as brick *stūpa*s and shrines, one of which yielded more than 300 terracotta panels, depicting scenes from the *Rāmāyaṇa* in the Gupta style.

SĀHIBDĪN, an important painter of the Mewar school of painting. Among his works that have survived are the *Rāgamālā* series, painted in 1628, now in the National Museum of India, and the paintings of the *Yuddha-kāṇḍa* of the *Rāmāyaṇa*, painted in 1652, now in the British Museum, London. Sāhibdīn was a Muslim but he was fully at ease with Hindu religious themes.

SĀHITYA DARPAṆA, a well known work on poetics by Viśvanātha (14th century). It is a comprehensive work, and is considered one of the standard resumēs of poetics and dramaturgy.

Sahoḍha, a kind of son. "If one marries, either knowingly or unknowingly, a pregnant (bride), the child in her womb belongs to him who weds her, and he is called (a son) received with the bride (*sahoḍha*)". *Manusmṛti*, IX, 173.

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Sahṛdaya, "sensitive heart", a man of taste, a connoisseur, one having the capacity for appreciating a drama or a poetic composition.

SAHYA, name of a mountain in South India (*Raghuvaṇśa*, IV, 52). The Kāverī rises in this mountain, and is thus called *Sahyātmajā*, the daughter of Sahya. Sahya is one of the *Kulaparvatas* (q. v.).

Sahya Jātaka. This is the 310th story of the *Jātaka.*

Bodhisattva was once the son of the priest of Brahmadatta, king of Vārāṇasī. He was brought up with the king's son. When Brahmadatta died his son became the king. Bodhisattva decided to become an ascetic and left for the Himālaya. The king thought of making Bodhisattva his priest, and sent Sahya, one of his ministers, to fetch him; but Bodhisattva refused to give up the ascetic life.

ŚAIBYĀ, wife of Hariścandra (q.v.).

ŚAILENDRA, name of a dynasty. The Śailendra kings ruled in Central Java in the 8th and 9th centuries. In the middle of the 9th century, the ruler of Śrivijaya–Palembang was a Śailendra. He boasted of his Javanese ancestors. The most impressive monument of the Śailendras is the *stūpa* at Borobudur,

ŚAILODBHAVA, a dynasty which ruled over Koṅgoda (Southern Orissa) from the 6th century. The dynasty lasted perhaps upto the middle of the 8th century. Hiuen Tsang in his travels (7th century) passed through Koṅgoda and noted that the people there "rule by force the neighbouring countries, so that no one can resist them".

ŚAIŚUNĀGA. the dynasty of Śiśunāga, was established, according to the *Purāṇa*s by Śiśunāga who placing his son in Vārāṇasī made Girivraja his own abode. He was followed successively by Kākavarṇa, Kṣemadharman, Kṣatraujas, Vimbisāra, Ajātaśatru, Darśaka, Udayin who made as his capital Kusumapura on the south bank of the Gaṅgā in his fourth year, Nandivardhana and Mahānandī. The dynasty had thus ten kings and it lasted 360 years (*Vāyu-purāṇa*, ch. 99).

The Buddhists give a different succession of the kings. Accord-

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ing to the *Mahāvaṇsa* the kings of this dynasty were Bimbisāra, Ajātasattu, Udayabhadda, Anuruddha-Muṇḍa, Nāgadāsaka, Susunaga, Kālāsoka, and ten sons of Kālāsoka.

Śaiv-siddhānta, "the Śaivite settled opinion or doctrine", name of a South Indian system of theology, based on the belief in Śiva. The system is characterized by three fundamental principles: *pati* ("Lord", "Supreme Being"); *pacu* (Sanskrit, *paśu*, "animal"), individual soul or spirit, as bound by *pācam;* and *pācam* (Sanskrit, *pāśa*, "bond") or the obstructive principle which hinders the soul from finding release in union with Śiva.

The doctrines were given their main shape by Meykaṇḍa-deva (13th century) in his *Śiva-jñāna-bodham*, in which he gave philosophical form to the teachings of Tamil Śaivism as expressed in the poetry of Māṇikkavācakar (9th century).

Śaivism, the cult of Śiva, is generally traced back to the Indus Valley Civilization. See Śiva. In later days the cult of Śiva was mainly developed in South India. The poets of the cult were the Nāyanārs. A few centuries later, the Liṅgāyats or Vīraśaivas arose to become the most important Śaiva sect of the country.

Śaiva ascetics and others are distinguished by horizontal streaks painted on foreheads. (The Vaiṣṇavas have usually vertical marks.)

Śaka, a tribe of Central Asia. They were displaced in the second or first century BC by another tribe known in the Chinese annals as Yue-chi. They were forced to migrate south where their kings ruled for some time in Ki-pin (q. v.). Later they settled in Southern Afghanistan. This territory later came to be known as Śakastān, modern Sistan. Gradually the Śakas extended their sway to the Indus Valley and Western India. (See *Kālakācārya-kathānaka.*) They soon became Hinduized. Their chiefs assumed the title of Satrap, Sanskritized to *Kṣatrapa*, and recognized the suzerainty of some Indo-Parthian rulers and then of the Kuṣāṇas. The last Śaka chief who is known to have been a ruler was Rudrasiṇha III, of Ujjayinī. He was overthrown by Candragupta II between AD 388 and 397.

Sakābda or Śakakāla, the era of Śaka, name of the era used in almost

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the whole of the county particularly for astronomical and astrological purposes. Varāhamihira (d. AD 587) was perhaps the first astronomer to use it for his calculations. Śaka era is used in parts of Indo-China also and was formerly used in Indonesia. The given year of the era+78 or 79 (and 77 or 78 respectively if the year is *vartamāna* (current))=the year AD. Practically nothing is known about the origin of the era. Some scholars believe that it started with Kaniṣka. The era is also known as *Śālivāhanakāla* (q. v.)

Sakadāgāmin, "once returner", a person highly advanced in spiritual progress He will be born again, as *anāgāmin* (q. v.); after that he will achieve *nibbāna* (*nirvāṇa*).

ŚAKADVĪPA, one of the seven *dvīpas* (q. v.), the country inhabited by the Śaka people. This may refer to to the plains of Syr Darya (Jaxartes) and Amu Darya (Oxus). Later perhaps the Śakas settled in Southern Afghanistan, the region now known as Sistan.

ŚĀKALA, the capital of the Madra country (*Mahābhārata*, II, ch. 31; Kaliṅgabodhi Jātaka). It is generally identified with Sialkot in the Punjab. See also Sāgala.

ŚĀKALYA, name of an ancient grammarian. Pāṇini mentions him four times. Śākalya was the author of a *Pada-pāṭha* (q. v.) of the Ṛgveda. Several other authors also had this name.

ŚĀKAMBHARĪ, the region of the Sambhar lake in Rajasthan. In the 11th and 12th centuries, the Cāhamānas ruled over the territory with their capital at Ajmer. According to tradition, the Śākambharī region was the home of the Cāhamānas from about the 8th century.

ŚAKASTĀN, modern Sistan, a part of Southern Afghanistan. See Śaka.

Śakaṭa, a form of military array (*Manusmṛti*, VII, 187). Kullūka commenting on the above says that in this array the van is narrow and the rear is wide. This arrangement is resorted to if the danger is apprehended from behind.

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ŚĀKĀṬĀYANA (1), name of an ancient grammarian mentioned by Pāṇini (III, 4. 111; VIII, 3. 18; and VIII, 4. 50).

ŚĀKAṬĀYANA (2), a grammarian, author of *Śākaṭāyana-vyākaraṇa*. He wrote during the period of Amoghavarṣa (9th century). He has utilized the *sūtras* of Pāṇini as well as those of Candragomin. Śākaṭāyana was a Jaina.

SĀKETA, another name of Ayodhyā (*Raghuvaṇśa*, V, 31). In the Buddha's time Sāketa was regarded as one of the six great cities of India. The others were Campā, Rājagṛha, Śrāvastī, Kauśāmbī and Vārāṇasī.

It is interesting to note that the capital of Kośala is regularly called Ayodhyā in the *Rāmāyaṇa*, while the Buddhists, Jainas, Greeks and Patañjali always give it the name Sāketa.

Sāketa Jātaka (1). This is the 68th story of the *Jātaka*. Once a Brāhmaṇa of Sāketa met the Buddha at the city gate, and calling him his son took him home and introduced him to his "mother", the Brāhmaṇaś wife and his "brothers and sisters", the Brāhmaṇa's family. They entertained Buddha and the monks to a meal. Later, the monks asked what the Brāhmaṇa meant by calling him his son. The Buddha said that the Brāhmaṇa and his wife had been his parents in 500 successive past births, uncle and aunt in a like manner, and grandfather and grandmother in another 500.

Sāketa Jātaka (2). This is the 237th story of the *Jātaka*. Its story is the same as in Sāketa Jātaka (1). When the Buddha came back to the monastery, the monks asked him how affection arose. Buddha explained how, in those who have loved in previous lives, love sprang afresh, like lotus in the pond.

Śākhā, "branch", recension or school of the Veda, each school adhering to its own traditional text and interpretation. (For the names of the various *śākhās* of the four Vedas, see under Atharva-, Ṛg-Sāma- and Yajur-Veda.)

ŚAKRA, (Pali, Sakka), a name of Indra (Ṛgveda, IV, 16. 6; *Raghuvaṇśa*, III, 39). This name of Indra is used more commonly in Buddhist and Jaina mythology. In Pali texts Sakka is always spoken of as *devānam indo*, chief of the *devas*. But Sakka in

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Buddhism is an office. Different persons occupy it in different ages as result of their good work during their earthly lives. For instance, Bodhisattva was a Śakra in 20 *Jātaka* stories.

Sakṛdāgāmin, (Pali, *Sakadāgāmi*), one who is on the *Sakṛdāgāmin-mārga* (q. v.).

Sakṛdāgāmin-mārga, (Pali, Sakadāgāmi-magga), the third of the four stages or *mārgas* (q. v.) in Southern Buddhism. One who is in this stage is called a *sakṛdāgāmin*. He will be reborn but once in the world of men. Such a person is also called an *ekabījin*.

Śākta, worshipper of the *śakti* of Śiva. The name is usually restricted to the *śakti* worshippers of Bengal and Assam. The chief characteristic of the Śâkta cult is the doctrine that God or Deity is one and is to be conceived of as the mother.

Śakti, "energy, effective power", the female partner of a god. The wives or female partners of the gods are called their *śaktis*. For instance, Durgā or Kālī is the *śakti* of Śiva, Lakṣmī of Viṣṇu, Śacī of Indra, etc. The cult of *Śakti*, usually of the *śakti* of Śiva, is known as Śaktism and the devotees are called *Śāktas*.

The female partners of the Mahāyāna gods, e. g., Dhyāni-buddhas, Mānuṣi-buddhas (qq. v.), etc. are also called *Śaktis* or Tārās. Other names for *Śakti* in Mahāyāna are Prajñā, Vidyā, Svābhā-Prajñā and Svābhā-Vidyā. A *Śakti* is either represented singly or in *yab-yum*, i.e., in the actual embrace of the god to whom she is affiliated as *Śakti*.

ŚAKTI-BHADRA, author of the drama *Āścaryacūḍāmaṇi*, mentions in the prologue that he belonged to Dakṣiṇāpatha (South India). The work is said to belong to the ninth century. If so, it is the oldest play written in South India.

Śakti-gulma Jātaka. This is the 503rd story of the *Jātaka*.

In former times, when Pañcāla was the king of Uttara-Pañcāla, Bodhisattva was born as a parrot. He and his brother were carried away by the wind during the moulting season. Bodhisattva fell in a hermitage among flowers, and was called Puṣpaka The other parrot fell among weapons in a robber village. He was called Śakti-gulma. One day king Pañcāla while chasing a

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deer with his charioteer was separated from his bodyguard, and found himself in a place near the robber-village. The robbers were absent leaving only Śaktigulma and the cook. The parrot, seeing the king, plotted with the cook to kill him. The king overheard the plan and fled with his charioteer. In his flight he came to the hermitage where he was made welcome by Puṣpaka, till the return of the sages. The king told his story, and Puṣpaka explained that though he and Śaktigulma were brothers, their upbringing had been different; this accounted for the difference in their natures. The king decreed immunity for all parrots and provided for the comfort of the sages.

Devadatta was Śaktigulma.

Śaktism, the cult of *Śakti*. Usually the *śakti* of Siva in the form of Cāṇḍī, Kālī or Durgā is worshipped by the devotees. She is the divine mother who calls for absolute surrender. The most important sacred text of this cult is the *Caṇḍī*. The cult is particularly prevalent in Bengal and Assam where people call themselves either *Śāktas*, worshippers of *Śakti*, or *Vaiṣṇavas*, worshippers of Viṣṇu in the form of Kṛṣṇa. See also *devī*, and Tantra.

ŚAKTRI, a priest and eldest son of Vasiṣṭha. See Kalmāṣapāda.

Śaktubhastrā Jātaka. This is the 402nd story of the *Jātaka*.

Bodhisattva was once counsellor of Janaka, king of Vārāṇasī. His name was Senaka. An old *Brāhmaṇa* was once given 1,000 *kārṣāpaṇas* in alms. He gave these to another Brāhmaṇa to take care of, but the latter spent them. When the owner came back to ask for them he gave his young daughter as his wife instead of the money. The girl had a lover. In order to be able to see him, she asked her husband to go begging for a maid to help her in the house. She filled a bag of *śaktu* (powdered lentils) for the journey. The Brāhmaṇa earned 700 pieces. On his way home he opened the bag and ate some *śaktu*. He then went to a stream to drink leaving the bag open. A snake crept into the bag and lay there. A tree-god warned the Brāhmaṇa by saying, "If you stop on the way you will die; if you return home your wife will die." The Brāhmaṇa was alarmed. He went towards Vārāṇasī weeping along the way. People directed him to Senaka. Senaka, hearing the Brāhmaṇa's story guessed the truth and had

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the bag opened in front of the people. The snake crept out and was seized. To show his gratitude, the Brāhmaṇa gave Senaka the 700 pieces, but Senaka gave them back with another 300. He warned the Brāhmaṇa not to take the money home. He buried the money under a tree, but could not keep the secret from his wife. She told her lover who stole the money. The Brāhmaṇa again sought Senaka who told him of a plan to discover the lover, and when he was found, Senaka sent for him and made him confess the guilt.

Śakuna, bird; divination; a premonition of evil conveyed by cries, movements, position of birds or other animals, etc. There is an extensive literature on *śakuna*s. Some of these are : *Bṛhat-saṇhitā* (chs. 85-95), *Matsya-purāṇa* (chs. 237, 241, 243), *Agni-purāṇa* (chs. 230–232), etc.

Śakunaghnī Jātaka. This is the 168th story of the *Jātaka.*

When Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a quail, and lived in a field. Once he went out and was caught by a hawk. He lamented that if he had not come out of the field he would not have been caught. The hawk released him. Bodhisattva went to his field and sat on a large clod, and challenged the hawk. As the hawk swooped down on him, Bodhisattva slipped behind the clod. The hawk struck against it and was killed.

Śakuna Jātaka. This is the 36th story of the *Jātaka.*

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a leader of a flock of birds in a forest. The birds lived on a large tree. One day Bodhisattva noticed that two of the branches of the tree were grinding against one another and producing smoke. He warned the flock of the risk of fire, and left for elsewhere. The wiser birds followed him, but some remained behind and were burnt to death.

ŚAKUNI, brother of Gāndhārī, and so uncle of the Kaurava princes. He was a skilful gambler, and he was selected to be the opponent of Yudhiṣṭhira in the match in which that prince was induced to stake and lose his all (*Mahābhārata*, II, ch. 55). In the Great War he was killed by Sahadeva (*Ibid.* IX, ch. 29).

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Śakuni was known by the patronymic Saubala, from Subala, his father.

ŚAKUNTALĀ, daughter of Viśvāmitra and the *apsaras* Menakā. She was brought up by the sage Kanva. She is the heroine of Kālidāsa's drama *Abhijñāna-Śakuntalam* (q. v.).

Śākya, (Pali, Sakyā, Sakka, Sākiyā), a tribe in North India to which the Buddha belonged, Their capital was Kapilavastu. They had a republican form of government, probably with a leader elected from time to time.

ŚĀKYAMUNI, "sage of the Śākya tribe", an epithet of the Buddha.

Śālagrāma, name of a sacred stone, an ammonite found in the Gaṇḍakī river in Nepal The name comes from the *Śālagrāma* village situated on the river. The *śālagrāma* is a black stone with a form resembling the *cakra* of Viṣṇu. It is, therefore, regarded as a lithomorphic form of the god. Certain other black stones from the Gaṇḍakī, not actually having the form of a *cakra*, but in which there are small marks or holes resembling the *cakra* are also regarded as *śālagrāmas*. It is believed that Viṣṇu assuming the form of a *vajra-kīṭa*, had bored those holes with his mouth.

Śalākā-puruṣa, the Śvetāmbara name for the 63 great men of Jainism. See *mahāpuruṣa*.

Śālākya, science of using sharp instruments for diseases of the eye, etc. "*Śālākya* is the name of the treatment (by surgery) of organs above the collar bone, viz , ear, eye, mouth, nose, etc." *Suśruta-saṇhitā*, I, 1. 8 (2). See also *śalya*.

ŚALĀTURA. The name of this place occurs in Pāṇini (IV, 3. 94). Hiuen Tsang wrote that he had visited So-lu-tu-lo, or Śalātura, the birth place of Pāṇini. Cunningham identified this place with Lahor, a village near Ohind in the North West of India. Medieval lexicons, such as, the *Trikāṇḍaśeṣa*, *Abhidhāna-cintāmaṇi* (III, 515), etc., describe Pāṇini as Śālāturīya, i. e., a native of Śalātura.

ŚĀLIKANĀTHA MIŚRA was a disciple of Prabhākara and also a

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commentator of Prabhākara's *Bṛhatī*. The commentary is known as *Ṛjuvimalā*. Śālikanātha also wrote *Prakaraṇapañcikā*, a popular manual of the Mīmāṃsā system of Prabhākara.

Śālikedāra Jātaka. This is the 484th story of the *Jātaka*.

Once when king Magadharāja was reigning in Rājagṛha, Bodhisattva was born as the chief of a flock of parrots. He looked after his parents. When the fields of a Brāhmaṇa were ripe, Bodhisattva went with his flock, and, having fed himself, took some corn for his parents. The watchman of the field reported this to the owner and on his instruction a snare was set and Bodhisattva was caught. When he raised the alarm the other parrots fled. Bodhisattva explained to the Brāhmaṇa that he carried the corn away, to feed his parents, his young ones and those who were in need, thus as it were, paying a debt, giving a loan and setting a store of merit. The Brāhmaṇa was very pleased and gave permission to Bodhisattva to take the corn of all his 1,000 *karīṣa* of land; but Bodhisattva accepted only eight.

Sālittaka Jātaka. This is the 107th story of the *Jātaka*.

Bodhisattva was once a minister of Brahmadatta king of Vārāṇasī. The royal priest was a talkative person. There was a cripple in the city whom the boys dragged out in a cart to a banyan tree. He was so clever that he could cut the leaves of the tree in various shapes by throwing stones at them. The boys paid him small coins for doing this. The king saw him and engaged his services to cure the priest. The cripple obtained a pea-shooter filled with dry goat's dung, and, sitting behind a curtain with a hole in it, he shot pellets of dung into the mouth of the priest as he talked away ceaselessly. When a tubeful of dung had thus been shot, the king revealed the plot to the priest and advised an emetic. The priest realized his folly and did not offend again. The cripple was given four villages bringing in 4,00,000 a year.

Śālivāhana-kāla. In later medieval and also in modern times, the Śaka era goes by the name of Śālivāhana. The existence of no king with this name is attested by any epigraphic evidence, though he figures prominently in folklore. The earliest inscription dated in Śālivāhana-kāla, discovered so far, is the one rec-

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orded in the plate of Devagiri Yādava king Kṛṣṇa dated in Śālivāhana era 1172 (AD 1250).

Śālūka Jātaka. This is the 286th story of the *Jātaka.* The story is the same as that of the Munika Jātaka.

SĀLUVA NARASIṆHA, was the founder of the Sāluva dynasty which was the second dynasty of the kings of Vijayanagara. He deposed the worthless Prauḍhadeva, the last king of the Saṅgama dynasty in about 1486, and recovered some of the territories of the Vijayanagara kingdom lost to the king of Orissa and the Bahmani Sultan. He died in 1490 or 1491, leaving behind two sons under the guidance of his trusted general Narasa Nāyaka. The elder son died in a battle, and the younger son Immadi Narasiṇha became the king. When Narasa Nāyaka died in 1505, his son Vīra Narasiṇha deposed Immadi Narasiṇha and seized the throne for himself. He was the founder of the Tuluva dynasty.

ŚĀLVA, name of one of the neighbouring kingdoms of the Kuru country (*Mahābhārata,* IV, ch. 1). It was the kingdom of the father of Satyavān, the husband of Sāvitrī. See Sāvitrī (2)

Śalya. Foreign bodies of every kind are denoted by *śalya.* These bodies may be the edge of an arrow, thorn, splinter, bone, nail, etc. The art that is employed for the extraction of these foreign bodies, i.e., surgery, is also called *śalya.* By extension of the meaning *śalya* means all surgery except those covered by the term *śālākya* (surgery of ear, nose, etc.).

Suśruta, who divides the medical science into eight parts, counts *śalya* and *śālākya* as the first two. The others are: *kāya-cikitsā* (treatment of ailments which affect the whole body, e.g., fever), *bhūta-vidyā* (treatment of diseases caused by demons, spirits, etc.), *kaumāra-bhṛtya* (treatment of the diseases of children), *agada-tantra* treatment of bites of snakes, insects, etc.), *rasāyana-tantra* (science of long life), and *vājīkaraṇa* (aphrodisiacs). (*Suśruta-saṇhitā,* I, 1. 7).

The most interesting among the surgical operations described was the plastic surgery for the repair of a nose that had been cut off (*Suśruta-saṇhitā,* I, 13, vv. 27–31).

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Six types of surgical instruments were used. Each of these types had several sub-varieties, giving 101 different instruments (*Ibid.*, I, 7. 6). But Suśruta says that hand was the most important instrument of all (*Ibid.*, I, 7. 3).

ŚALYA, king of the Madras, and brother of Mādrī, the second wife of Pāṇḍu. In the battle of Mahābhārata, he fought on the side of the Kauravas. He acted as the charioteer of Karṇa. When Karṇa was killed, Śalya succeeded him as the general, and commanded the army on the last day of the battle. He was killed by Yudhiṣṭhira (*Mahābhārata*, Bk. IX).

Sam, the principal beat of a time section in North Indian music. In South India it is called *mirtāy*.

Sāma, "conciliation", the first of the four *upāyas*, expedients, against an enemy. See *upāya (1)*

Sama-bhaṅga, a pose in which the body of the image is disposed symmetrically without inclining to right or left. *Sama-bhaṅga* images are generally of Buddha, Mahāvīra, Sūrya, and Viṣṇu. These can be either sitting or standing.

Samādhi, "contemplation", the final stage in the practice of *yoga*. Patañjalı, in his *Yogasūtra* (III, 3) defines it as the meditation given to illuminating the essential meaning of the object contemplated and freed from further sense of separateness and personality. Knowledge in the shape of contemplation always takes place about the following three, viz., the material substance whether it be animate or inanimate, such as cow, jar, etc.; the terms cow, jar, etc.; and the knowledge itself; but when it takes place about the material substance and not about the latter two, then such a knowledge in the shape of contemplation is called *samādhi*.

The power to enter into *samādhi* is a precondition of attaining release from the cycle of rebirths. Hence the death of a person having this power is also considered *samādhi*. By a further extension, the site where a person believed to be so empowered was cremated is in modern times also referred to as a *samādhi*.

Samāna, one of the five kinds in which *vāyu* a *doṣa* (q. v.) is divided.

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The *samāna vāyu* has its chief place in the stomach and intestines. It digests the food by the digestive fire and analyses it into its elements (chyle, excreta, urine, etc.,). If deranged, it causes weakness of digestion, swelling of body, etc. (*Aṣṭāṅga-hṛdayam*, 1. 12; *Suśruta-saṅhitā*, 1. 15.)

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SAMANTABHADRA (1), name of a *(dhyāni) bodhisattva*. He is an important deity in Japan where his name is Fugen. He forms a pair with Manjuśrī (Japanese, Monju). Fugen represents wisdom, intelligence and comprehension. Monju represents compassion (*karuṇā*), constancy and cordiality.

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SAMANTABHADRA (2), a Digambara Jaina author. He is associated with Kāñcī. One of his works is a commentary on Umāsvāmī's *Tattvārthādhigama-sūtra*. He was a disciple of Balākapiccha who was a disciple of Umāsvāmī. The Digambaras place him in the 2nd century AD.

SAMANTA-PAÑCAKA, name of a *tīrtha*, the site of Kurukṣetra where the Mahābhārata battle was fought. Paraśurāma had created five lakes which he filled up with the blood of the Kṣatriyas he had destroyed. He had done this to avenge the death of his father. When the manes came to bless Paraśurāma, he asked from them the boon that the site should be considered a *tīrtha*, a place of pilgrimage *(Mahābhārata*, I, ch. 2).

Sāmānya, "sameness", "genus", "class", a term in Vaiśeṣika *darśana*. It is one of the six original entities of which all things in the world are made up. See *padārtha*.

SĀMAÑÑAPHALA SUTTA, the second *sutta* of the *Dīgha Nikāya*. Ajātaśatru, king of Magadha, visits the Buddha and questions him on the fruits of recluseship, wherefor men join the Buddha's Order. The Buddha answers and includes in his answer his justification for the foundation of the Order, for the enunciation of the *Vinaya*, and the practical rules by which life in the Order is regulated

In the introductory story, Ajātaśatru explains that he has already put the question to the founders of six other Orders: Pūraṇa Kāśyapa, Kakuda Kātyāyana, Ajita Keśakambala, Makkhali Gośāla, Nirgrantha Jñatriputra, and Sañjayī Vairaṭṭīputra. But

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these teachers instead of answering his questions gave a general account of their theories.

Samānodaka, "having only libation of water in common", distantly related. "The *samānodaka*- relationship (ceases) when the (common) origin and the (existence of a common family)-name are no (longer) known" (*Manusmṛti*, V, 60). Others believe that *samānodaka* relationship extends to the 14th degree, the first seven of these being *sapiṇḍas*. (Incidentally, the British Privy Council have also ruled that the *samānodaka* relationship does not extend beyond the 14th degree.)

Samapādasthānaka, "holding the feet even", name of a posture in which the idol stands symmetrically on both legs. Also called *samabhaṅga*.

Samāpatti, "attain", a subdivision of the fourth stage of abstract meditation in Buddhism. (See *dhyāna*.) There are eight *samāpattis*.

SAMARĀICCA KAHĀ, a Jaina religious novel by Haribhadra. The heroes and the heroines, after all sorts of adventures, renounce the world at last, and enter the order. The work is in prose with inserted verse passages of varying lengths.

An abstract of the work was made by Pradyumna in 1214 in his *Samarāditya-saṅkṣepa*.

SAMARĀṄGANA SŪTRADHĀRA, name of a work on architecture ascribed to Bhoja.

Samāsa, compound, the reducing of two or more words syntactically connected with one another into one word. Four types of *samāsas* are mentioned: *dvandva*, *tatpuruṣa*, *bahuvrīhi* (qq. v.), and *avyayībhāva* (adverbial compound). *Dvigu* is a type of *karmadhāraya* which itself is a type of *tatpuruṣa*. Counting these two also, there are six types of *samāsas*.

Samāsokti, "concise speech", a figure of speech by which the proceedings of any object spoken of are indicated by describing the similar action or attributes of another object. In Bhāmaha's example the description of tree suggests the picture of a noble

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man fallen on hard times: "A great tree has grown here, with many limbs, erect and without flaws, firm and bestowing many fruits; now it has fallen from its high place, uprooted by the wind". See also *Sandeha.*

SAMATAṬA, South-East Bengal, is mentioned as one of the countries conquered by Samudragupta (Allahabad Inscription, line 22). The name was used at least until the 7th century, for, Hiuen Tsang wrote that Śīlabhadra, the head of the Nâlandā University in his time, was a scion of the Brāhmaṇical royal family of Samataṭa.

Samavakāra, so called because various themes are scattered about-(*samavakīryante*), is one of the ten forms of drama. See *Daśarūpa.*) The subject in this drama should be well known, and connected with gods and demons. All the styles should be represented, except that the gay style should not be there much. Its heroes are to be gods and demons, 12 in number, of the type known as exalted and far-famed, each striving for and attaining a separate object, as for instance, in the story of the churning of the ocean, *Amṛtamanthana* (q. v.) (*Daśarūpa*, III, 61). In the 12th century one Vatsarāja actually wrote a *Samavakāra* form of drama on this theme. It was called *Samudramanthana.*

Samavāya, inherence, inseparable concomitance, the relation which exists between a substance and its qualities. For instance, the relation of fragrance to flower is one of *samavāya.* It is one of the categories of the Vaiśeṣika system. See *padārtha.*

SAMAVĀYAṄGA, name of the fourth *Aṅga* of the Jainas. Various themes of religion are dealt with in numerical groups, such as 12 Aṅgas, 14 Puvvas, etc., going upto one million.

SĀMAVEDA, the Veda of the *sāmans* or chants, is the third Veda. It consists of 1875 stanzas, divided into two parts, Pūrvārcika and Uttarārcika. Excluding repetitions, the number of stanzas is 1549. All but 75 of these are taken from the Ṛgveda, mainly from the eighth and ninth *maṇḍalas.* The stanzas or *sāmans* of this Veda were meant to be sung by the *udgātṛ* (chanter) priest or his assistant at the time of Soma sacrifices. The three recensions of this Veda are, Kauthuma, Jaiminīya or Talavakāra, and Rāṇāyanīya.

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SĀMA-VIDHĀNA BRĀHMAṆA, a ritual book belonging to the Sāmaveda. Its second part is a handbook of magic, in which the employment of various *sāmans* (chants) for various purposes is taught.

SAMAYAMĀTṚKĀ, "Mother by Convention (?)", a poetical work by Kṣemendra. A courtesan-to-be is introduced by a barber as the regular go between to an ancient expert, Kalāvatī, to be instructed in her exacting profession. The old lady though grown ugly now, through the passage of time, proves a witty instructress, and with her skilled aid the young aspirant ends by cheating a young fool and his stupid parent.

SAMAYASĀRA, "Essence of the Doctrine", is a Prakrit work by Kundakunda. He deals with the essential of the Jaina doctrine in 414 stanzas.

Sāmāyikam, "equanimity", an obligatory observance (*āvaśyaka*, q. v.) for Jainas, both monks and laity. Its purpose is to attain equanimity of mind through atonement and resolve 1. not to slacken in spiritual practice, 2. to cease from blameworthy activities, and 3. to concentrate on the blameless ones.

SĀMBA, son of Kṛṣṇa and Jāmbavatī (or possibly Rukmiṇī). He tried to abduct the daughter of Duryodhana from her *svayaṃvara*, but was captured by the Kauravas. He was rescued by Balarāma (*Viṣṇu-purāṇa*, V, ch. 35).

Sambandham, a system of loose marriage prevalent among certain castes of Kerala following the *Marumakkatāyam* (q. v.) system of inheritance.

SAMBANDAR, also spelled Campantar, was a Tamil Śaiva poet of the 8th century. He and Appar were the principal authors of Tevāram. (See *Tirumurai.*) Sambandar was a prolific writer. Nearly 4200 of his verses survive, though it is probable that he wrote much more. Apart from the sentiment of *bhakti*, his poems relate to various shrines of Śiva. He is said to have gone to the south to save the country from Jainism professed by the king and many of his subjects.

ŚAMBARA, name of an enemy of Indra in the Ṛgveda. He had

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many forts. Divodāsa defeated him with Indra's aid (Ṛgveda, I, 130. 7). Śambara's name occurs 21 times in the Ṛgveda. Śambara in the *Purāṇas* is a *daitya*. He carried off Pradyumna, a son of Kṛṣṇa, but was subsequently killed by him (*Harivaṇśa*, chs. 163–167).

SAMBHALAGRĀMA, modern Sambhal, about 40 kilometres south west of Moradabad city in Uttar Pradesh. Kalki, the tenth *avatāra* of Viṣṇu will be born here as the son of the Brāhmaṇa Viṣṇuyaśa (*Bhāgavata purāṇa*, XII, ch. 2)

Sambhava, "possible", is according to the *paurāṇikas* (mythologists) a valid source of knowledge. See *anubhava*.

Sambhava Jātaka. This is the 515th story of the *Jātaka*.

Once, Dhanañjaya, king of Indraprastha, asked his priest Śucirata a question on *dharma-yāga*. Śucirata confessed his inability to answer it, and said that none but Vidura of Vārāṇasī could find the answer. The king sent him to Vidura. Vidura referred him to his son Bhadrakāra, who, however, was busy with an intrigue with a woman and could not give attention to the matter. He sent Śucirata to his younger brother Sañjaya, but, he, too was simlarly occupied, and sent Śucirata to his brother Sambhava-kumāra, a boy of seven. Śucirata found him playing in the street, but when he was asked the question, he answered it with all the fluent mastery of a Buddha. Sambhava was paid great honours, and he received many presents. Śucirata wrote down the answer on a golden tablet which he had brought with him from his king and returned to Indraprastha.

Sambhava was Bodhisattva.

SAMBHAVANĀTHA, the third *tīrthaṅkara* (q. v.) of the Jainas. The name of the *yakṣa* attending on him is Trimukha. The name of the *yakṣiṇī* is Prajñapti according to the Digambaras, and Duritāriḥ according to the Śvetāmbaras. The emblem of Sambhavanātha is horse.

Sambhogakāya, "body of enjoyment", name of the body in which a *(dhyāni) bodhisattva* lives in (Tuṣita) heaven. See *trikāya*.

ŚAMBHU, "benevolent", a name of Śiva (*Meghadūta*, 50). (It has

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been suggested that the word is derived from a Dravidian original, comparable to Tamil *cempu* or Kannaḍa *cambu* "copper", and the proper meaning of the word is "the Red One".)

ŚAMBŪKA, a Śūdra who performed religious austerities in the *Tretā* age. Such action was improper for a Śūdra in that age. Rāma, therefore, killed him (*Rāmāyaṇa*, VII, chs. 74–76).

Sambulā Jātaka. This is the 519th story of the *Jātaka*.

Svastisena was son of Brahmadatta king of Vārāṇasī. Sambulā, his wife, was a beaultiful woman. Svastisena got leprosy and decided to live in the forest. Sambulā went with him. One day, while she was returning after gathering fruits, she was seized by a demon who was enamoured of her good looks. Śakra's throne was heated. He threated the demon who ran away. Svastisena wishing to test her refused to believe her story. Sambulā then performed the act of truth, and sprinkled water on Svastisena. He was at once healed. They went back to Vārāṇasī. The king raised the white umbrella over his son and made Sambulā his chief queen. He then became an ascetic. Svastisena neglected Sambulā. One day the ascetic saw that Sambulā was getting pale. He admonished Svastisena who then started treating Sambulā properly. Bodhisattva was the ascetic.

Śamī, name of a tree, *Prosopis spicigera*, mentioned often in the Ṛgveda (X, 31. 10; etc.) as the tree whose wood is used for obtaining fire by friction.

Sammatīya, a, sect within the Hīnayāna school. Hiuen Tsang, who mentions them, says that there were nearly 43, 000 monks of this sect in the various monasteries that he visited. The Sammatīyas accepted the non-existence of any permanent 'self' in the five *skandhas* (Pali, *khaudhas*), but they argued for the existence of some *kārmic* impulses from life to life, else re-birth was a doctrine without meaning. The Buddha, they pointed out, nowhere denied the existence of such a 'self', which was that which entered, when finally purged of imperfection, into *Nirvāṇa*. See also *anāttavāda*.

SAMMEYA, or Sammeta, also known as Samet Śikhara is the Pārasnath hill in the Hazaribagh district of Bihar. It is the place

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where 20 of the 24 *tīrthaṅkaras* of the Jainas are said to have died. The last of these was Pārśvanatha, the 23rd *tīrthaṅkara.*

Sammodamāna Jātaka. This is the 33rd story of the *Jātaka.*

At the time when Brahmadatta ruled over Vārāṇasī, Bodhisattva was a quail. A fowler enticed the quails by imitating their cry and then throwing a net over them. He then sold the quails in the market. Bodhisattva suggested to his flock that when the fowler did this, they should fly away with the net and then come down over some thorn bush. This they did day after day The fowler returned empty handed, but he kept on coming. One day, two of the quails started quarreling. Bodhisattva heard this and decided to go elsewhere with his followers. When the fowler came and spread the net, the two quails started quarreling and were caught.

SAMPĀTI, a mythical bird, and brother of Jaṭāyu. Once they had challenged each other to fly upto the sun. Jaṭāyu, the younger was scorched by the rays of the sun, and Sampāti saved him by covering his body with his wings. Jaṭāyu was saved, but Sampāti's wings were burnt and he fell on a hill near the sea. Aṅgada learnt from him that Rāvaṇa had taken Sītā to the island of Laṅkā. (*Rāmāyaṇa*, IV, chs. 56-62).

SAMPRATI. According to the Śvetāmbara Jaina tradition, Samprati was king of Ujjayinī; he was son of Kuṇāla and grandson of Aśoka; he was a great patron of Jainism. The Buddhist *Divyāvadāna* (XXIX) agrees that Samprati was son of Kuṇāla and grandson of Aśoka. No inscription bearing Samprati's name has been discovered. Most of the Hindu *Purāṇas* omit Samprati's name in the genealogy of the Mauryas, but the *Matsyapurāṇa* (ch. 272, v. 25) mentions Samprati as the son of Daśaratha, grandson of Aśoka, and in some recensions of the *Vāyupurāṇa* (ch. 99) Samprati is placed five or more generations after Aśoka.

SAMPURNANANDA SANSKRIT VISHVAVIDYĀLAYA was the name given to the Vārāṇaseya Sanskrit Vishvavidyālaya on 14. 12. 1974. The Vishvavidyālaya was established in 1958 by raising the erstwhile Benares Sanskrit College into a full fledged University. The University is affiliating, teaching and partly residential in character.

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Samṛddhi Jātaka. This is the 167th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in a Brāhmaṇa family. In his youth he became an ascetic and went to the Himālaya. Once when he was bathing in a lake the daughter of a god saw him and was charmed by his looks. She told him to enjoy his youth and become an ascetic in his old age. Bodhisattva said that nobody knew how long life would last; one should live each day, as if that day was the last day of one's life.

Samudga Jātaka. This is the 436th story of the *Jātaka.*

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was an ascetic with supernatural powers. A demon listened to his preachings from time to time. One day the demon saw a beautiful woman of Kāśī. She was returning after visiting her parents. The demon swooped down on the party. Her escorts fled and the demon took the woman home and made her his wife. For safe keeping, he put her in a box and swallowed it. Some time later the demon went to bathe. He let out the woman for some time and went to the lake. A son of Vāyu, a magician, was travelling through the air. The woman saw him, and invited him to her box and then covered him up. The demon shut the box and swallowed it. On his way home he thought of calling on the ascetic. Bodhisattva seeing him come said "Welcome to all three of you". Bodhisattva then explained to him the meaning of what he said. On his advice, the demon let the woman go.

SAMUDRAGUPTA, (c. 345–c. 380) was son and successor of Candragupta I. Samudragupta was a great conqueror. Accounts of his conquest and accomplishments are mainly known from two contemporary epigraphs, one at Eran in Madhya Pradesh and the other recorded on an Aśokan pillar in Allahabad. Samudragupta's conquests included the whole of the Gaṅgā Valley. He subdued the kings of central and southern India also, but did not incorporate their kingdoms in his empire. The Emperor was a cultured and educated man. He had knowledge of the scriptures, he was a poet and was proficient in music. He gathered round himself a galaxy of poets and scholars.

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Samudra Jātaka. This is the 296th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a sea-god. One day he heard a water-crow flying about, trying to check shoals of fish and flocks of birds, saying, "Don't drink too much sea water, be careful of emptying the sea". The sea-god, seeing his greediness, assumed a terrible form and scared him away.

Samudra-manthana, "churning of the ocean". See Amṛta-manthana.

SAMUDRA-SAṄGAMA contains a comparative account of Vedānta philosophy and Sūfism. It was composed in 1655, and is ascribed to Dārā Shukoh, and it is thought to be a Sanskrit version of his *Majma-'ul-Baharun.* Some think that it was written by a Sanskrit scholar under the patronage of Dārā Shukoh.

Samudravānija Jātaka. This is the 466th story of the *Jātaka.*

In former times when Brahmadatta was the king of Vārāṇasi, there was a colony of 1,000 carpenters in a village nearby. Unable to meet their debts, they built a ship and sailed away till they came to a fertile island. There they found a castaway who told them that the island was safe and fertile. They stayed on there, and in course of time they grew fat and began to drink liquor made from sugar cane. They became careless and fouled the island with their excrements. They deities became angry and decided to send a wave to drown them. A friendly deity wishing to save them, gave them a warning, but another cruel deity asked them to pay no heed to his words. Five hundred of the families, led by a wise man, built a ship in which they placed their belongings in case the warning should prove true. No harm would be done should it prove false. The others led by a fool, laughed at them. At the end of a dark fortnight the sea rose; the 500 wise families escaped, the others were drowned.

Bodhisattva and Devadatta were the wise and the foolish leaders respectively.

ŚANAIŚCARA, "Slow-moving", a name of Saturn. The *Mahābhārata* (XII, ch. 350) describes Śanaiścara as the son of Sūrya (the Sun). (It is interesting to note that Śani, the common name of Saturn, is never used in the *Mahābhārata.*)

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SANAKA, along with Sanâtana (also called San), Sananda and Sanatkumāra are the four mind-born sons of Brahmā. They all remained celebate. Brahmā therefore, created other mind-born sons who married and populated the world (*Viṣṇu-purāna*, I, 7. 8). All the four are wise persons, but the texts generally give the discourses of only one of them, Sanatkumāra. For instance, the *Chāndogya Upaniṣad* (Bk. 7) gives a discourse of Sanatkumāra to Nārada.

SANĀTANA GOSVĀMIN, (1481-1558), was the seniormost of the six Gosvāmins (of Vṛndâvana) who provided the theoretical foundation of Gauḍīya Vaiṣṇavism. He and his brother Rūpa Gosvāmin (q. v.) had been directed by Caitanya to live in Vṛndāvana. Their particular mission was to discover the exact sites of *Kṛṣṇa-līlā* described in the *Bhāgavata-purāṇa*. Sanātana Gosvāmin was the author of *Bṛhad-bhagavatāmṛta*. See also *Haribhaktivilāsa*.

SANATKUMĀRA, see Sanaka.

SANATKUMĀRACARITA, a work in Apabhraṇśa by Haribhadra (12th century). It gives the life of Sanatkumāra, the fourth *Cakravartin* of the Jainas. He was a contemporary of the 15th *tīrthaṅkara*. He had many amorous adventures and victorious fights. After a happy life of 300,000 years, he renounced the world and devoted himself to rigorous asceticism. He died the voluntary death through fasting, and entered the Sanatkumāra-heaven.

SANATSUJĀTA, a mind-born son of Brahmā. His discourse to Dhṛtarâṣṭra is called Sanatsujātīya (q. v.).

SANATSUJĀTĪYA. Six chapters, 40 to 45, of the Udyoga Parvan of the *Mahābhārata* are called *Sanatsujātīya*. These purport to contain a dialogue between Dhṛtarāṣṭra and Sanatsujāta. In the course of his conversation with Dhṛtarâṣṭra, Vidura says that Sanatsujāta says that there is no such thing as death, but then he, Vidura, himself being a Śūdra would not be able to disclose this esoteric truth. On Vidura's request, Sanatsujāta appears and explains this and various other religio-philosophical matters to Dhṛtarāṣṭra.

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Śaṅkarācārya has written a commentary on *Sanatsujātīya*. *Sanatsujātīya* has been translated by K. T. Telang in Vol. VIII of the *Sacred Books of the East*.

Sañcārī-bhāva, or Vyabhicārī-bhāva is a term used in poetics for a transitory state. There are 33 such states. They along with the permanent states (*bhāvas*), involuntary states (*sāttvika-bhāvas*), determinants (*vibhāvas*) and consequents (*anubhāvas*) create in the mind of the spectator or reader the *rasa* or sentiment. They are called transitory because they accompany the permanentt state in cooperation, "emerging from it and again being submerged in it, like the waves in the ocean". The *sañcāri-bhāvas* are: Discouragement (*nirveda*), Weakness (*glāni*), Apprehension (*śaṅkā*), Weariness (*śrama*), Contentment (*dhṛti*), Stupor (*jaḍatā*), Joy (*harṣa*), Depression (*dainya*), Cruelty (*ugratā*), Anxiety (*cintā*), Fright (*trāsa*), Envy (*īrṣā*), Indignation (*amarṣa*), Arrogance (*garva*), Recollection (*smṛti*), Death (*maraṇa*), Intoxication (*mada*), Dreaming (*supta*), Sleeping (*nidrā*), Awakening (*vibodha*), Shame (*vrīḍā*), Epilepsy (*apasmāra*), Distraction (*moha*), Assurance (*mati*), Indolence (*alasatā*), Agitation (*āvega*), Deliberation (*tarka*), Dissimulation (*avahitthā*), Sickness (*vyādhi*), Insanity (*unmād.*), Despair (*viṣāda*), Impatience (*autsukya*), and Inconsistency (*cāpala*). *Daśarūpa*, IV, 8.

The *Agni-purāṇa* (ch. 339, 22–34) mentions only 30 of these, omitting *maraṇa*, *supta*, *nidrā*.

SANCHI, a small sandstone hill about 40 kilometres north east of Bhopal in Madhya Pradesh contains some of the most remarkable sculptural remains in the whole country. The principal remains are on the centre of the level summit, and on a narrow belt leading down the western slope of the hill. These consist of the Great *Stūpa*, two smaller ones and some ruined shrines. The site was lost in the jungles, and was discovered in 1818 and first described in 1819. The Great *Stūpa* was probably built in Aśoka's time. It was made of brick. About a century later it was covered by a hemispheric one of stone. The mound has circumambulation path and stone railing outside, and four monumental gateways. These were added perhaps in the first century BC. The top of the *stūpa* is flat, and originally supported a stone railing. (This railing was still standing in 1819.) One of the smaller *stūpas* contained relics of Sāriputra and

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Maudgalyāyana (q. v.).
The railings and gateways of the three *stūpa*s bear the sculptures which are the peculiar glory of Sanchi. They are for the most parts reliefs. Their motifs are derived largely from the Buddha's life and from the stories of his previous births.

Sandeha, "doubt", a figure of speech in which the speaker hesitates to identify which of the two similar things is which. The similitude is expressed through the affectation of an inability to decide the relative indentity of two things, the subjects of comparison. Rudraṭa gives the example, "As you descend to the lake, O Lovely, onlookers are bound to wonder if that is a face set in hair of darkest hue or a bee-girt lotus".
In *Sandeha* the *vyañjanā* (suggestion) is of one figure with another figure, while in *Samāsokti* (q. v.) the *vyañjanā* is of one thing with another. These two figures, if well used, might lead one to assume wrongly that *Dhvani* (q. v.) has been produced. *Sandeha* is also called *Sasandeha* by Mammaṭa and others.

Sandesa, name of Sinhalese poems of the *dūtakāvya* (q. v.) type. The messenger in these poems is invariably a bird. The description of the route occupies most of the poem. At the end is a relatively unimportant message. The form was established before 1200, but the earliest surviving example, *Tisara-sandesa*, was written about 1350. Six other classical *Sandesa* poems were written in the following centuries. They are, *Mayura-*, *Parevi-*, *Soelalihini-*, *Kokila-*, *Hamsa-*, and *Gira-sandesa*.

Sandhi (1), juncture in a drama. It is the connection of one thing with a different one, when there is a single sequence (of events). There are five junctures in a drama. These are: *mukha* (opening), *pratimukha* (the progression), *garbha* (the development), *avamarśa* (the pause), and *upasaṇhṛti* or *nirvahaṇa* (the conclusion). (*Dasarūpa*, I, 35 and 36). Each of these again have several sub-divisions.

Sandhi (2), treaty, peace; one of the six measures of state policy. See *guṇa* (4).
"A treaty which yields present and future advantages, one must know to be of two descriptions, (viz.) that when marches together (with an ally) and the contrary (when the allies act separately." (*Manusmṛti*, VII, 170)

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Sandhibheda Jātaka. This is the 349th story of the *Jātaka.*

Bodhisattva was once the king of Vārāṇasī. One day a cowherd left behind inadvertantly a cow which was in calf. A friendship sprang up between her and a lioness. The cow bore a calf and the lioness a cub. The two young ones became playmates. A forester saw them and reported the matter to the king, who wished to be informed should a third animal appear on the scene. A jackal saw the calf and the cub. Hoping for food he became friendly with them and soon managed to make them quarrel. The king was informed of this, and by the time he arrived on the scene the two animals were dead.

Sandhivigrahika, an officer of the state to whom were entrusted the problems of peace (*sandhi)* and war (*vigraha*), the foreign minister.

The term occurs for the first time in the Allahabad inscription of Samudragupta, and thereafter in many epigraphs upto the 11th century. The term does not occur in Kauṭilya's *Arthaśāstra.*

Sandhyā or **Sandhyopāsanā,** "twilight devotion". At first it consisted mainly of muttering the Gāyatrī-"When he has risen, has relieved the necessities of nature and carefully purified himself, let him stand during the morning twilight, muttering for a long time (the Gāyatrī) and at the proper time (he must similarly perform) the evening (devotion)."-*Manusmṛti,* IV, 93. Later authorities added further rites, so that at present it has the following constituents: *ācamana, prāṇāyāma, mārjana* thrice (sprinkling oneself with water to the accompaniment of several *mantras*), *aghamarṣana, arghya,* muttering of Gāyatrī, and *upasthāna* (reciting *mantra*s by way of worship of the sun in the morning and generally of Varuṇa in the evening).

SANDHYĀKARA-NANDĪ, (12th century), author of the *Rāmacarita.*

SĀNDĪPANI, a sage. He taught the science of archery to Kṛṣṇa and Balarāma. As his *dakṣiṇā,* on the completion of their training, he asked that his son who was drowned in the ocean should be brought back alive.. The two went to the Ocean who said that the boy had been swallowed by the demon Pañcajana who lived in the ocean in the form of a conch. They killed the demon

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but did not find the boy. Kṛṣṇa made his conch out of the bones of the demon. The two then went to the abode of Yama (Death) and brought back the boy (*Viṣṇu-purāṇa*, V, ch. 21).

SANDROCOTTUS, the name of Candragupta (Maurya) is written in this manner by the Greek authors (*Anabasis*, ch. 6; etc.). See also Deguignes.

Śaṅgam, According to Tamil tradition three literary academies (*śaṅgam*) met at Madurai in ancient days. The first was attended by gods and legendary sages. The work of this *śaṅgam* has not survived. The only surviving work of the second *śaṅgam* is the Tamil grammar *Tolkāppiyam*. The third *śaṅgam* was a gathering of poets. Their works were collected in *Eṭṭuttokai* (q. v), "Eight Anthologies". The language of these poems is archaic. Unlike other ancient Indian literature these poems are not religious.

Saṅgha, also called *bhikṣu-saṅgha*, is the corporate assembly of (at least four) priests, under a chairman (*Sthavira* or *Upādhyāya*), empowered to hear confession, to grant absolution, to admit persons into monkhood, etc. It is the third constituent of the *Triratna*, the deification of the church.

SAṄGHAMITRĀ, daughter of Aśoka and sister of Mahendra. According to the Sinhalese chronicles, she was a nun. Some ladies of the court of Devānampiya-tissa wished to enter the Buddhist Order. On his request Aśoka sent her to Sri Lanka. Eleven other nuns accompanied her, carrying with them a branch of the Bodhi-tree for Anurâdhapura. Saṅghamitrā's name is not found in the inscriptions of Aśoka.

SAṄGHĀTA, name of one of the hot hells of the Buddhists. (See *Naraka*.). It is formed by two ranges of moveable mountains which compress the criminals into an unshapely mass. Life lasts there 2,000 years, but a day there is equal to 200 years on earth.

Saṅgīta, the combined arts of *gīta* (vocal music), *nṛtya* (dance) and *vādya* (instrumental music).

SAṄGĪTA-PĀRIJĀTA, a work on northern Indian music by Ahobala

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Paṇḍita (17th century). He describes 122 *rāgas*. This is the first work to describe the 12 notes in terms of the lengths of the string of the *vīṇā*, so that it is possible to reproduce to day the notes that he used.

SAṄGĪTA-RATNĀKARA, ("Ocean of Music and Dance"), is a very large work. It is often said to be one of the most important landmarks in the music history of this country. Its author Śārṅgadeva lived in the first half of the 13th century (AD 1210-1247) at the court of a king of the Yâdava dynasty of Devagiri in Deccan. His work shows many signs that he came into contact with the music of both the North and the South. The result is that a great deal of controversy has risen as to the exact system described in the book, and even to the reading of the *rāgas* which he describes. He mentions as many as 264 *rāgas* but modern scholars have not been able to reconstuct them with assurance. The fundamental scale (*śuddha rāga*) of Śārṅgadeva is *Mukhārī*, the modern *Kanakāṅgī*, which is the *śuddha* scale of Karṇāṭaka music today.

Saṅgrāmāvacara Jātaka. This is the 182nd story of the *Jātaka*.

Bodhisattva was once a trainer of elephants. He served a king who was an enemy of Brahmadatta king of Vārāṇasī. His master attacked Vārāṇasī riding the state elephant; but the elephant was so scared by the missiles and noise that he would not approach the city walls. Bodhisattva, thereupon, encouraged him, telling him that he should feel at home on the battlefield. The elephant impressed by his words broke down all obstacles and achieved victory for his master.

Saṇhitā, "union"; a text treated according to the euphonic rules, i.e., the rules of *sandhi*; the real continuous text of the Vedas. Thus there are the *Ṛgveda-saṇhitā*, *Sāmaveda-saṇhitā*, and *Atharva-veda-saṇhitā*. The Yajurveda has five *saṇhitās*, one for the *Śukla-Yajurveda*, viz., the *Vājasaneyi-saṇhitā*, and four for the *Kṛṣṇa-Yajurveda*, viz., *Taittirīya-;* the *Saṇhita* of the Atreyas, now no longer extant; the *Kapiṣṭhala- Kaṭha-;* and the *Maitrāyaṇī-saṇhita*.

Any methodically arranged collection of texts or verses is also called a *saṇhitā*. Thus the text of the *Rāmāyaṇa* may be called

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the *Rāmāyaṇa-saṉhitā*. Similarly the medical works of Caraka or Suśruta, or the astrological work of Varāhamihira, etc. are also called *saṉhitās*.

Saṉhitā-pāṭha, the reading of a Vedic text in the ordinary form, in which the words coalesce according to the rules of *sandhi*. See also *jaṭā-pāṭha*, *krama-pāṭha*, *pada-pāṭha* and *ghana-pāṭha*.

SAṈHITOPANIṢAD, a *Brāhmaṇa* of the Sāma-veda. It treats of the way in which the Veda should be recited.

ŚANI (1), regent of the planet Saturn. Śani is son of Chāyā by Sun (See Saṁjñā.) Śani once did not even look up when his wife wanted him to make love. In her anger, she cursed him that if he looked at a person that person would loose his head. When Gaṇeśa was born, Śani came along with the other gods to congratulate Pārvatī. On her request, Śani looked at Gaṇeśa who at once lost his head (*Brahma-vaivarta-purāṇa*, Gaṇeśa-khaṇḍa, chs. 12–13)

ŚANI (2), the planet Saturn. According to the *Sūrya-siddhānta* (I, 29, 32), the number of revolutions of Śani in a *yuga* of 4,320,000 years is 146, 568. This gives the period of sidereal revolution of Śani as 10, 765 days, 18 hours, 33 minutes and 13.6 seconds. This may be compared with the modern value of 10,759 days, 5 hours, 16 minutes and 32.2 seconds.

SANJAN, a village about 100 kilometres north of Bombay, in the Thana district. The place was one of the early settlements of the Pārsis in India.

SAÑJAYA, charioteer of Dhṛtarāṣṭra. He was also a minister and was sent as an ambassador to the Pāṇḍavas before the great war broke out (*Mahābhārata*, V, chs. 19–31). Vyāsa offered to Dhṛtarāṣṭra the boon of divine eyes so that he could see the war, but Dhṛtarāṣṭra refused to see his progeny being destroyed. Vyāsa then said that Sañjaya would be able to know everything that happened in the battlefield and would report them to Dhṛtarāṣṭra (*Ibid.*, VI, ch. 2). Sañjaya reported to him all the events of the battlefield and all the conversations that took place there. Thus he recited to Dhṛtarāṣṭra the *Bhagavad-gītā*, a dialogue between Kṛṣṇa and Arjuna on the battlefield.

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SAÑJAYĪ VAIRAṬṬĪPUTRA, (Pali, Sañjaya Belaṭṭhiputta), one of the six famous heretical teachers of the Buddha's day. (See *Sāmañña-phala Sutta.*) He was an agnostic, and suspended judgment with regard to all questions the answers to which must always remain a matter of speculation. For instance, he would say, "If you ask me whether there is another world, well, if I thought there were I would say so. But I don't say so. And I don't think it is thus or thus. And I don't think it is otherwise. And I don't deny it. And I don't say there neither is, nor is not another world....."

Sāriputra and Maudgalyāyana were at one time Sañjayī's disciples. Later they left him and joined the Order of the Buddha.

Sanjīva Jātaka. This is the 150th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a famous teacher there. The name of one of his pupils was Sanjīva. Bodhisattva taught him a spell for raising the dead, but not the counterspell. One day Sanjīva went with his companions to the forest, and they came across a dead tiger. He uttered the charm and restored it to life. The tiger instantly killed him and fell down dead again.

SAÑJÑĀ, daughter of Viśvakarmā and wife of the Sun. She had three children by him, Manu Vaivasvata, Yama and Yamī. Unable to bear the effulgence of her husband, Saṅjnā gave him Chāyā (shade) as his handmaid and went to the forest to practise austerities. The sun mistook Chāyā for Saṅjñā and had three children by her, Manu Sāvarṇi, Śani (saturn) and Tapatī. One day Chāyā annoyed with Yama cursed him. The sun then knew that she was not Saṅjñā. The sun found that Saṅjñā was engaged in austerities in the form of a mare. He approached her as a horse and had the two Aśvinikumāras and Revanta as sons by her. Saṅjñā found the effulgence of the sun still overpowering. Viśvakarmā, her father, then put the sun on a lathe, and cut away an eighth part of his brilliancy.

Viśvakarmā took the eighth part of sun's brilliancy and made Viṣṇu's *cakra*, Śaṅkara's trident, Kārtikeya's *śakti*, etc. with it (*Viṣṇupurāṇa*, III, ch. 2).

Saṅjñā-skandha, "aggregate of conceptions". It refers to the mental

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activity that conceptualizes the image of the object caught by the internal organs. The number of such coneptions is six. These are, visual, auditory, olfactory, gustatory, tactual, and mental. See *skandha*.

SANKALIA, Hansmukh Dhiraj Lal was born in 1908. He has been associated with the Deccan College and Post-graduate Research Institute, Pune since 1939, first as Professor of Proto-Indian and Ancient-Indian History, and then as Professor Emeritus in Archaeology. His many works include: *Pre and Proto-History of Malwa*, 1949; *Excavations at Langhnaj*, 1966; *Prehistory and Protohistory of India and Pakistan:* etc.

Saṅkalpa Jātaka. This is the 251st story of the *Jātaka*.

In former times, when Brahmadatta was king of Vārāṇasī, Bodhisattva was an ascetic in the Himālaya. He had developed *ṛddhi* powers, so that he could fly through space. Once during the rains he came down to Vārāṇasī, and on the invitation of the king lived in the royal park. He continued to live there for 12 years. Once the king had to leave to quell a frontier rebellion. He instructed the queen to look after Bodhisattva. One evening Bodhisattva returned rather late to the palace, and the queen, rising hastily at his arrival let her garment slip. Bodhisattva's mind was filled with thoughts of lust, and he lost his powers. On his return to the hermitage he lay down for seven days without touching food. On his return, the king visited the ascetic, who explained that his heart had been wounded. Asking the king to retire from the hut, he once more developed his powers. He then took leave of the king and returned to the Himālaya.

ŚAṄKARA (1), "benevolent", a name of Śiva (*Mahābhārata*, XIII, ch. 15).

ŚAṄKARA (2), also called Śaṅkarâcârya, philosopher, theologian and the greatest monist commentator and interpreter of the Vedânta was born in about AD 700 in (Kālaḍi village ?) in Kerala. Śaṅkara became a *sannyāsin* (ascetic) at an early age and against his mother's will, and studied under Govinda, a pupil of Gauḍapāda. Later he travelled all over the country and debated with philosophers of other schools. He is said to have founded four

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geographically separated monasteries. These contributed significantly to the spread of his teachings. (See *Maṭhas* of Śaṅkarācārya.) Śaṅkara affirmed that there is one true reality (Brahman), an eternal principle that is source of all things, and that all differentiations, plurality and change are illusory. Śaṅkara's chief works are his extensive commentary on Bādarāyana's *Vedāntasūtra* (*Śarīrakamīmāṃsā bhāṣya*) and his commentaries on the earliest *Upaniṣads*. In these commentaries he does not explain the text itself but bases on it an exposition of his own teachings. In form too his work is more of an interpretation than a commentary, with long sentences, involved constructions, etc. His most popular work is his commentary on the *Bhagavadgītā*. This again is more of an independent treatise, drawing evidence in support of his teachings from the text it purports to comment on. Śaṅkara died in c. AD 750.

ŚAṄKARADEVA was a great Assamese poet and Vaiṣṇava reformer. He was born in an aristocratic femily. The traditional year of his birth is 1449. He was given a thorough education in Sanskrit. At the age of 22 he went on a pilgrimage to all parts of India, and is said to have met many Vaiṣṇava saints. Śaṅkaradeva wrote about 30 books, mostly in Assamese, to make his teachings accessible to the common people. He was strongly influenced by the *Bhāgavata Purāṇa*, a part of which he also translated into Assamese, in an interpreative way. Śaṅkaradeva is considered the greatest representative of medieval Assamese literature. His contribution to the formation of the Assamese literary language was valuable. He died in Cooch Behar in 1569.

ŚAṄKARA-DIGVIJAYA, "Śaṅkara's Conquest of the World", a 'biography' of Śaṅkarâcârya by Mādhava (AD 1350). The author calls himself a "a new Kālidāsa", and says that his poem is an abridgement of "an old" *Śaṅkaravijaya*, of Ānandagiri a disciple of Śaṅkara. (K. T. Telang proved many years ago that this work could not have been a work of a disciple of Śaṅkara.)

ŚAṄKARA-VIJAYA, a 'biography' of Śaṅkarācarya by Ānandagiri. See *Śaṅkaradigvijaya*.

SAṆKARṢAṄA, "Drawn out", a name of Balarâma (q. v.). He was

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conceived in the womb of Devakī, and the foetus was "drawn out" and transferred to the womb of Rohinī.

SAṄKASSA, same as Sāṇkāśyā (q. v.).

SĀṆKĀŚYĀ, (Pali, Saṅkassa), capital of Kuśadhvaja brother of Janaka (*Rāmāyaṇa*, I, ch. 71).

Sāṇkāśyā is a sacred place for the Buddhists. It is one of the four *avijahitaṭṭhānāni*, unchanging spots. (The other three are Bodhi Tree, Ṛṣipatana, and Jetavana.) All the *buddha*s step down here when they come from heaven. The Buddha also, after preaching *Dharma* to his mother Māyā (q. v.) in heaven came down to earth at Sāṇkāśyā. Three ladders, made of precious materials were constructed. The middle ladder was used by the Buddha. Brahmā holding a *cāmara* (q. v.) came down by the ladder on the right, and Śakra hoding a parasol descended by the ladder on the left. The Buddha's right foot first touched the ground near the city gate of Sāṇkāśyā. Hiuen Tsang says that the original ladders were in existence for a long time, but when he was at this place, they had sunk into the earth and were no longer visible. But neighbouring princes had built three ladders of brick and stone on the ancient foundations. These ladders were about 20 metres high.

Sāṇkāśyā is now identified with Sankissa–Basantpur, a village about 70 kilometres north of Kanauj, in Uttar Pradesh.

Śaṅkha, conch–shell, is a symbol of blessedness both in Hinduism and Buddhism. It is sounded during the worship of gods and on other auspicious occasions. It is an attribute of several gods, especially of Viṣṇu. The *Mahābhārata* describes its use as a weapon or a trumpet. The heroes of this war had *śaṅkha*s with particular names. Some of these were:

	Name of the *śaṅkha*
Kṛṣṇa	Pāñcajanya
Arjuna	Devadatta
Bhīma	Pauṇḍra
Yudhiṣṭhira	Anantavijaya
Nakula	Sughoṣa
Sahadeva	Maṇipuṣpaka

(Bhagāvad gītā, I, 15–16)

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ŚAṄKHA, one of the twenty traditional writers of *dharma-śāstra* (q. v.), named in the *Yājñavalkya-smṛti*. His original work is not found. His work is known from quotations from it by later writers. There was a *Śaṅkha-Likhita-dharma-sūtra* which perhaps he wrote with his brother Likhita (q. v.). Lakṣmīdhara in his *Kalpataru* discusses a commentary of this work.

ŚAṄKHADHARA KAVIRĀJA, author of *Laṭakamelaka*, a farce in two acts in which the author describes the conference of rogues at the house of a go-between Danturā, for winning the favour of her daughter Madanamañjarī. He flourished during the reign of Govindacandra of Kanauj in the 12th century.

Śaṅkhadhma Jātaka. This is the 60th story of the *Jātaka*.

At the time when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in a family of conch-blowers. Once he went with his father to a public festival, where they earned a great deal of money. On their way home through a forest infested with robbers, the son warned the father not to blow on his conch-shell, but his father persisted, and they were plundered by robbers.

Śaṅkha Jātaka. This is the 442nd story of the *Jātaka*.

In ancient days Vārāṇasī was called Molinī. When Brahmadatta was king of Molinī, Bodhisattva was a rich Brāhmaṇa there. His name was Śaṅkha. He gave his wealth to the poor and needy. He decided to go to Suvarṇabhūmi to replenish his wealth. He honoured a *pratyeka-buddha* who appeared before him on the way to the sea port. On the seventh day his ship sank. Śaṅkha swam for seven days. Maṇi-mekhalā a goddess who protected the sea appeared before him and offered him food. Śaṅkha refused for he was keeping the fast of *uposatha*. Maṇi-mekhalā told him that his purity in worshipping the *pratyeka-buddha* was the cause of her coming. Śaṅkha requested her to send him back to Molinī.

Śaṅkhapāla Jātaka. This is the 524th story of the *Jātaka*.

Bodhisattva was once born as the son of the king of Rājagṛha. His name was Duryodhana. When he came of age his father handed over the kingdom to him and became an ascetic. He

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went and lived near the source of the Kṛṣṇavarṇā river. The king of the *Nāga*s loved to hear his preachings. Bodhisattva found out where his father was living and visited him there. He was greatly impressed by the magnificence of the *Nāga* king. He wanted to become a king of the *Nāga*s himself. He performed such good actions that his wish was fulfilled and he became the king of the *Nāga*s in his next life. He was called Śaṅkhapāla, the king of the *Nāga*s. After enjoying the riches he lost interest in them. Once he came up to the abode of men to observe *uposatha*, and lay coiled round a termite hill. Some hunters caught him and were dragging him away for his meat when he was rescued by Ālāra a rich man. In return Śaṅkhapāla took him to the abode of the *Nāga*s and entertained him well. After a year, Ālāra came back to human abode and became an ascetic. The king of Vārāṇasī saw him and was pleased with his manners. Ālāra preached to him and then went to Himālaya to lead an ascetic life.

ŚĀṄKHĀYANA, name of a school belonging to the Ṛgveda. It had its own *Āraṇyaka*, *Brāhmaṇa* (also called *Kauṣītaki-Brāhmaṇa*), *Gṛhya-sūtra* and *Śrauta sūtra*.

Śaṅkhinī, the third of the four classes into which women are placed according to their bodily and mental qualities. A *Śaṅkhinī* woman is of small build. Her face is pointed. Her breasts are small and firm. Her movement is swift as of a young man. She is always eager for sex. She is often sulky and spiteful. See also *Citriṇī*.

Saṅkhyā, "number". In dating and also in astronomy, astrology, etc., instead of numerals, symbolical words corresponding to them are often used; for instance, *candra* (moon) is used to signify one, *pakṣa* (half a lunar month) is used to signify two, etc. Other common such terms are: *netra* (eye), referring to the three eyes of Śiva, means three; *veda* means four; *bāṇa*, referring to the five arrows of Kāma, means five; *ṛtu* (season) means six; *vasu* means eight; *graha* means nine; *dik* (cardinal point, (see *dikpāla*) means ten; *rudra* means eleven; *āditya* means twelve; etc.

Sāṅkhya, name of one of the six orthodox schools traditionally

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distinguished in Indian philosophy. Descriptions of this system are found in the *Bhagavad-gītā* and several other parts of the *Mahābhārata*, particularly in the Śānti-parva (chs. 210, etc.). The Sāṇkhya system is also discussed in the medical work *Caraka-saṇhitā* (Śārīra, ch. 1). The classical form of this system is found in the *Sāṇkhya-kārikā* (c. 3rd century AD).

The name literally means "enumeration", perhaps because of the school's tendency to enumerate categories. It is commonly coupled with Yoga, which in effect serves as practical technique of liberation worked out against the background of a metaphysical cosmology supplied by Sāṇkhya.

In the Sāṇkhya system there are two orders, one of matter (*Prakṛti*) and the other of soul or self (*Puruṣa*). *Prakṛti* is the underlying stuff that makes up the world of non self. The order of self consists of an infinite number of similar but separate *puruṣa*s (selves), no one superior to the other, so that in fact the existence of God is denied The constituents of *Prakṛti* are the three *guṇa*s. In the beginning the three are in equilibrium. Evolution starts when this equilibrium is upset. In the beginning *sattva* predominates, and the first to evolve out of *Prakṛti* is *buddhi* (intelligence, also called *mahat*). The next to evolve is *ahaṁkāra*, ("I-maker"), or egoconsciousness. After *ahaṁkāra*, evolve four categories. These are *manas*, the five sensory organs (*jñānendriya*s), the five motor organs (*karmendriya*s) and the five *tanmātra*s or subtle elements. From the *tanmātra*s evolve the five physical elements, earth, water, etc. These are called *bhūta*s. Thus from *Prakṛti* to the *bhūta*s there are altogether 24 principles to which *Puruṣa* is added as the 25th.

Mokṣa or liberation occurs when the *Puruṣa* has recognized his total separateness (*kaivalya*) from *Prakṛti* and rediscovers his own consciousness.

SĀṆKHYA-KĀRIKĀ, by Īśvarakṛṣṇa (c. 3rd century AD) is the earliest extant text on the Sāṇkhya. Its two commentators were Gauḍapāda and Rājā. Rājā's work is no longer extant.

SĀṆKHYA-PRAVACANA-BHĀṢYA, a commentary by Vijñānabhikṣu (16th century) on *Sāṇkhya-sūtra*.

SĀṆKHYA-SĀRA, an elementary work on Sāṇkhya by Vijñānabhikṣu (16th century).

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SĀṆKHYA–SŪTRA, also called *Sāṇkhya-pravacana– sūtra*, is ascribed to Kapila; but is perhaps not an old work. Aniruddha in about AD 1500 wrote a commentary on it. It was thus perhaps written in the 14th or 15th century.

SĀṆKHYA-TATTVA-KAUMUDĪ, by Vācaspati Miśra, is considered the best methodical work on the Sāṇkhya philosophy. It presents the teachings of the system in a lucid manner.

Saṅkrānti, the passage of the sun from one *rāśi* (zodiacal sign) to the next following. The *rāśi* in which the sun enters is designated as the *saṅkrānti* of that name. For instance, the passage of the sun into the Makara–rāśi (Capricornus) is called Makara–saṅkrānti (q. v.). Since the precise moment of the passage is difficult to determine, 30 *ghaṭikās* before and after the passage is taken as the *saṅkrānti*. All *saṅkrāntis* are holy.

Saṇkṛtya Jātaka. This is the 530th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as the son of his priest. His name was Saṇkṛtya-kumāra. He was educated with the king's son in Takṣaśilā, and both became close friends. When the prince became the viceroy, they lived together. The prince planned to kill his father. Bodhisattva tried to dissuade him but failed. He then went to the Himālaya and became an ascetic. The prince killed his father, but filled with remorse could find no peace of mind. Fifty years later Bodhisattva came to Vārāṇasī. The king came to him, and Bodhisattva comforted him by indicating the possibility of making amends.

SAṄKṢIPTASĀRA, a grammar by Kramadīśvara (q. v.).

ŚAṄKUKA is known for his theory of poetics known as *anumiti-vāda* (q. v.). Kalhaṇa in his *Rājataraṅgiṇī* (IV, 705) mentions that a poet Śaṅkuka wrote a poem called *Bhuvanābhyudaya*. This was at the time of Ajitapīḍa (early 9th century) of Kashmir. It is possible that both are the same.

Saṇlekhanā, term for religious suicide (by starvation) among the Jainas. *Saṇlekhanā* may be performed by an ascetic or a householder. Ordinarily it is meant to be performed when a person

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has become too old, or is suffering from an incurable disease, or at the time of famines. *Saṇlekhanā* may be performed by an ascetic who has reached the last stage of spiritual development and takes the vow of life-long fast to speed his soul's release from earthly existence. The *Ācārānga-sūtra* describes religious suicide as the highest duty of a monk, but before doing so he should get the permission of his *guru* (Bk. I, Lecture 7, Lesson 8).

San-lun-tsung, a Buddhist sect of China. During the reign of the Eastern Tsin dynasty (317—420), the *Prajña-pāramitā* texts and the works of Nāgārjuna and Asaṅga were translated into the Chinese. These led to the appearance of San-lun-tsung or the School of Three (*Mādhyamika*) Treatises. The School taught the *śūnyata* philosophy as propounded in the *Mādhyamika* system. The school was abstruse and philosophical. It did not become popular

ṢAṆMUKHA, one with six mouths (in six heads), a name of Kārttikeya (q. v.).

Ṣaṇmukha is also the name of the *yakṣa* attending on the 13th Jaina *tirthaṅkara* Vimalanātha. In iconography he has the same attributes as the Hindu got Ṣaṇmukha.

Sannipāta, a fever in which all the three *dosa*s, viz. , *vāyu*, *pitta*, and *kapha* or *ślesmā*, are deranged (*Suśruta-saṇhiṭā*, Uttaratantra, ch. 39). Modern practitioners of Āyurveda usually identify this fever with the typhoid fever.

Sannyāsī, "ascetic", the fourth stage (*āśrama*, q. v.) of life. "Having performed the *iṣṭi*, sacred to Prajāpati, where (he gives) all his property as sacrificial fee, having reposited the sacred fire in himself, a Brāhmana may take *pravrajyā*, i. e., depart from his house (as an ascetic) (*Manusmṛti*, VI, 38). Thus only a Brāhmana in his old age could become an ascetic: this *āśrama* was not for the other *varṇas*.

In later days the age restriction was not observed. For instance, Śaṅkarâcārya is said to have become an ascetic at an early age. But restriction regarding the *varṇa* continued. We do not hear of other non-Brāhmaṇas becoming ascetics. The manner of life of Ṛṣabha who practised asceticism after giving

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up his kingdom is described as *vānaprastha* and not *sannyāsa* or *pravrajyā* (*Viṣṇu-purāṇa*, II, ch. 1).

The restriction that only a Brâhmaṇa could become an *sannyāsī* was removed in practice for the first time when Vivekânanda became an *sannyāsī* at the end of the 19th century.

For about 1,000 years now a man can become a *sannyāsī* only by attaching himself, even if nominally, to a monastery, either Śaiva or Vaiṣṇava. The Vaiṣṇava *sannyāsī*s are usually called *vairāgī*s.

When a person becomes a *sānnyāsī*, he gives up all connections with his previous life, including his caste. He becomes casteless. He has no social duties to perform, not even to perform the last rites of his parents.

Saṇśaptaka, "sworn together", a host of warriors. They sided with the Kauravas, and were slain by Arjuna (*Mahābhārata*, VII, chs. 17–19).

Saṇsāra, "going about, running around", the round of existence, the passage of soul in the cycle of births and deaths. All beings are entrapped in it, and wander through a restless and unending stream of periodic returns to life in one form or other. It is not a cycle of progression or a process of purification, but a matter of perpetual enslavement. It is the object of practically all schools of philosophy to find a way to escape from *saṇsāra* and attain *mokṣa*, liberation.

Saṇskāra, sacrament, a sacred or sanctifying ceremony, one which purifies the body and makes the person fit for performing the Vedic rituals. The term, however, is not found in the Ṛgveda. It is found in later literature. There is a divergence of views regarding the number of *saṇskāra*s. Usually, 10, 12, or 16 are mentioned; but Gautama (VIII, 14–24) counts as many as 40 *saṇskāra*s. Almost all the *Gṛhya-sūtra*s, however, name the following *saṇskāra*s: *garbhadhāna* (implantation), *puṇsavana* (rites for getting a male child), *sīmantonnayana* (parting of the hair of the expectant mother), *jātakarma* (rites for the benefit of the new born son), *nāmakaraṇa* (naming), *annaprāśana* (giving the child cooked food for the first time), *cūḍākaraṇa* (first cutting of the hair of the child), *upanayana* (initiation), *keśānta* or

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godāna (shaving the head), *vivāha* (marriage), and *antyeṣṭi* (funeral ceremony).

The *saṇskāras*, except *upanayana* and *vivāha*, have fallen into oblivion, and are hardly ever performed in the manner and at times prescribed by the *smṛtis*. *Nāmakaraṇa* and *annaprāśana* are performed in a popular way but without calling a priest to officiate and without the Vedic *mantras*. It appears that this state of things has continued for centuries (Kane, *History of Dharmaśāstra*, II, pp. 188–267).

Saṇskāra-skandha, "aggregate of mental dispositions". These are, for instance, sensation, perception, decision, reflection, reasoning, intelligence, vanity, etc. See *skandha*.

SANSKRIT, (*Saṇskṛta*, "prepared, cultivated, refined"), the classical literary language of India, and the sacred language of the Hindus, is an Old Indo-Aryan tongue. Vedic Sanskrit was based on a dialect of north-western India. It was used from c. 1500 BC to about 200 BC. Classical Sanskrit overlapped with Vedic from about 500 BC. In the 5th or 4th century BC the grammar of Sanskrit was standardized by Pāṇini Sanskrit remained the vehicle of a rich literature upto the 15th century. Like the other older Indo-European languages, such as Greek and Latin, the Sanskrit grammar is highly inflected and complex.

SANSKRIT COLLEGE at Calcutta was established by the East India Company in 1824. The method of teaching in the College was traditional. It had in the beginning 55 students and eight Professors who taught *Nyāya*, *Smṛti*, *Darśana*, *Vyākaraṇa*, *Jyotiṣa*, and *Āyurveda*. Iśvara Candra Vidyāsāgara who became the Principal of the College in 1851 introduced the western method of teaching in the College. The College has a publication section, and more than 100 works have been published in the *Sanskrit College Series of Texts and Studies*.

A Post-Graduate and Research Department was started in 1951. Its Bulletin, *Our Heritage*, started in 1953, is published bi-annually.

Saṇśraya, "seeking protection or refuge", one of the six measures of state policy. See *guṇa* (4).

"Seeking refuge is declared to be of two kinds, (first) for the

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purpose of attaining an advantage when one is harassed by enemies, (secondly) in order to become known among the virtuous (as the protege of a powerful king)". *Manusmṛti*, VII, 168.

Saṇstava Jātaka. This is the 162nd story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva lived in a hermitage tending the sacred fire known as Pragalbhāgni. One day he received a present of rice and *ghī*. He took these home, made the fire blaze up and put the rice into the fire. The flames rose up and burnt his hut. Deciding that the company of the wicked was dangerous, he put out the fire and went up into the mountains. There he saw a hind licking the faces of a lion, a tiger and a panther. Nothing is better than good friends, he thought.

The story was related to show the uselessness of tending sacred fires.

Śānta, "quietestic", is the name of a *rasa* in poetics. Its basis is *śama* (tranquility) or *nirveda* (self-disparagement). Bharata in his *Nāṭyśāstra* does not mention *śānta* as a *rasa*. It was accepted as a *rasa* in poetics by Udbhaṭa (*Kāvyālaṅkāra-saṅgraha*, IV. 4). Most later writers have treated *śānta* as a *rasa*. Since neither *śama* nor *nirveda* can be represented in the drama, Mammaṭa took eight *rasa*s in drama and nine (i. e., including *śānta*) in poetry.

ŚĀNTĀ, daughter of Lomapāda or Romapāda, and wife of Ṛṣyāśṛṅga (*Rāmāyaṇa*, I, chs. 9 and 11). In some *Purāṇa*s, e. g., *Viṣṇu-purāṇa* (IV, 18. 18), *Bhāgavata-purāṇa* (IX, 23. 8), she is described as the daughter of Daśaratha who gave her away to his friend Romapāda who was childless.

Santānācārya (s), the name given to the four great teachers of Śaiva-siddhānta in South India. They are: Meykaṇḍa-deva, Arulnandi, Marai-jñāna-sambandar, and Umāpati.

ŚĀNTANU, a king of lunar race. One day he saw the river Gaṅgā, who had taken a human form, and fell in love with her. Gaṅgā agreed to marry him under a certain condition. (See Vasu.) Bhīṣma was the surviving child of this marriage. After Gaṅgā

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abandoned Śāntanu, he married Matsyagandhā (q. v.) (*Mahābhārata*, I, chs. 99 and 100).

Sāntapana, name of a *kṛcchra* (penance). "(Subsisting on) the urine of cows, cowdung, milk, sour milk, clarified butter, and a decoction of Kuśagrass, and fasting during one (day and) night, (that is) called a Sāntapana *kṛcchra*. "*Manusmṛti*, XI, 213.

ŚĀNTARAKṢITA, a noted teacher of the Yogācāra school of Mahāyāna Buddhism was the High Priest at Nālandā in the eighth century. On the invitation of king Khri-sroṅ-lde-btsan of Tibet he went there to establish Buddhism on a secure foundation. He failed in his first attempts, but later with the help of Padmasambhava he achieved success; and the king made Buddhism the state religion of Tibet.

Santhāgāra, a mote-hall, a mere roof supported by pillars without walls. These halls were used by the clans in the time of the Buddha for their administrative and judicial business. These were carried out in public assembly, at which young and old alike were present. Reference to *santhāgāras* are found in the Buddhist *sūtras*. Ānanda went and announced the death of the Buddha to the Mote-hall of the Mallas, "they being then in session there to consider that very matter" (*Mahāparinibbāna-sutta*, 6. 23).

Śānti, a religious rite. It is performed for removing the evil effects relating to this world. A *śānti* is thus different from a *yajña* (sacrifice) which have consequences in the next world also. A *śānti* is not performed for securing a sinful purpose, for instance, for securing the love of a married woman. The principal *śāntis* are, Navagraha-śānti and Vināyaka-śānti.

In Jainism, *Śānti* is a ceremony at which several *bījamantras*, referring to different parts of the body, are uttered.

ŚĀNTIDEVA who lived probably in the seventh century was the most prominent among the later teachers of Mahāyāna Buddhism. According to Tārānātha, he was born in Saurāṣṭra as the son of a king, but renounced the throne and then became a monk. Tārānātha ascribes to him the works *Śikṣā-samuccaya*, *Sūtra-samucaya* and *Bodhicaryāvatāra*. The second of the above works is not extant.

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ŚĀNTINĀTHA, name of the 16th *tīrthaṅkara* (q. v.) of the Jainas. His emblem is a *mṛga* (deer).

ŚĀNTI-ŚATAKA, a century of verses on peace of mind, a didactic poetical work attributed to one Śilhaṇa.

Saṉvādī, "perfect consonance", the note consonant with *vādī* or sounding note or sonant. See *rāga*.

Saṉvara, "screening", a term used in Jaina religious philosophy to denote the stoppage of inflow of *kārmic* matter. This is done by right knowledge and self-restraint. See *āsrava*, *nirjarā*.

SAṈVARA, a fierce protective deity widely worshipped as tutelary deity (*Yi-dam* in Tibetan) in Tibet and China. He is an emanation of Akṣobhya, and is said to be a form of Hevajra. He is incarnated in a special form in the Lchang-skya Khutuktu, the Grand Lama of Peking (Beijing).

Saṉvara Jātaka. This is the 462nd story of the *Jātaka*.

Bodhisattva was once the minister of Brahmadatta king of Vārāṇasī. He was also the teacher of Saṉvara, the youngest of the 100 sons of the king. When Saṉvara had finished his studies, the king offered him a province, but at the suggestion of his teacher, he preferred to live near his father. Thus acting on his teachers advice, he won all the hearts At the time of his death, the king told his courtiers that they could make any of his sons his successor. The courtiers made Saṉvara the king. The brothers protested, and Saṉvara, again following his teacher's advice, divided his father's wealth among them. The brothers then acknowledged him king.

SAṈVARAṆA, king of Hastināpura, and a descendant of Duṣyanta and Śakuntalā. One day, while out hunting, he saw Tapatī, the daughter of Sūrya, and fell in love with her. He was able to marry her with the help of his family priest Vasiṣṭha. Their son was Kuru after whom the dynasty was later named (*Mahābhārata*, I, chs. 171–173).

SAṈVARTA, The *Yājñavalkya-smṛti* names him as one of the 20 *smṛti* writers. His work has not survived. See *Dharma-śāstra*.

SAṈYUKTA NIKĀYA, also called *Saṉyuktāgama*, is one of the five

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divisions of the *Sutta Piṭaka.* At the First Buddhist Council it was given in charge of Mahākassapa, and his pupillary succession.

SAOSHYANS, in Zoroastrianism, is the final saviour of the world. He is a a posthumous son of Zoroaster. He will resurrect the bodies of the dead. When all the souls have been cleansed, including those of the damned, he will prepare for them white *haoma* (q. v.) which will bestow eternal perfection to their bodies.

SAPĀDALAKṢA, same as Śākambharī (q. v.).

Sapiṇḍa, a legal term which means a relationship with the deceased on the male side. It extends upto the 7th degree. See also *Samānodaka.*

Sapiṇḍīkaraṇa, name of *śrāddha* performed after one year from the death of a person. Four *piṇḍas* (balls of rice) are made one for the deceased person whose *śraddha* is to be performed and three for that person's ancestors. The *piṇḍas* are mixed up, thereby indicating that from being a *preta* (one belonging to the region of the unredeemed dead) he becomes one of the *pitṛs* (manes), and dwells in the *Pitṛ-loka*, region of the manes (*Dāyabhāga*, ch XI (1), ch. 28).

Saptabhaṅgī-nyāya, the method of seven formulas of sceptical reasoning, each beginning with the word *syāt*, See Syādvāda.

Sapta-dvīpa, seven islands or continents. See *dvīpa.*

Sapta-Gaṇgā, The rivers, Gaṅgā, Godāvarī, Kāverī, Tāmraparnī, Sindhu, Sarayu, and Narmadā are called Sapta-Gaṅgā (*Śivapurāṇa*, II, ch. 13).

SAPTA-JIHVA, "Seven-tongued" a name of Agni or god of fire. The names of the seven tongues are: Kālī, Karāli, Manojavā, Sulohitā, Sudhūmravarṇā, Sphuliṅginī, Devī-Viśvarucī (*Muṇḍkopaniṣat*, I, 2. 4.). There is a mention of the seven tongues of Agni in the *Mahābhārata* (I, ch. 232) also, but the names of the tongues are not given there.

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Sapta-mātaras or **Sapta-matṛkā**, "seven mothers", are the *śaktis* of seven gods. There are several lists of these *śaktis* or goddesses. The seven *śaktis* who helped Caṇḍikā in fighting the demons Śumbha and Niśumbha were Brahmāṇī, Maheśvarī. Kaumārī, Vaiṣṇavī, Vārāhī, Nārasiṇhī and Aindrī (*Caṇḍī*, ch. VIII, vv. 15-21) The images of these seven goddesses are built in the *nava-tāla*; system; all other female deities are built in *daśa-tāla* (*Mānasāra*, ch. 54). See *Tālamāna*.

Sapta mokṣadāpurī, seven cities which bestow liberation. These are Kāśī, Kāñcī, Māyā (Hardwar), Ayodhyā, Dvārāvatī (Dvārakā), Mathurā and Avantikā (Ujjayinī).

Saptāṅga, "seven-limbed", king. "The king and his minister, his capital, his realm, his treasury, his army, and his ally are the seven constituent parts (*prakṛti*) (of a kingdom); (hence) a kingdom is said to have seven limbs (*aṅga)*." (*Manusmṛti*, IX, 294).

Sapta-padī "ceremony of the seven steps". This is the final ceremony of the Hindu marriage. "The nuptials texts *(mantras*) are a certain proof (that a maiden has been made a lawful) wife; but the learned should know that they (and the marriage ceremony) are complete with the seventh step (of the bride around the sacred fire).—*Manusmṛti*, VIII, 227.

Sapta-prakṛti, "seven constituent parts (of a kingdom). See *saptāṅga*.

Sapta-rakta 'seven reds', the seven parts of the body, viz., palms of hands, soles of feet, nails, eye-corners, tongue, palate, lips. The term is used in the science of divination by the features. If all these seven parts of the body are red in colour, it is said to be a good sign.

Saptarṣi, seven (great) sages. Each Manu has associated with him a set of seven great sages. For the names of the sages of the present Manu Vaivasvata, see Manu. The seven bright stars of the constellation Great Bear are named after these sages.

Saptarṣi-kāla, "the era of the seven *ṛṣis*", an era beginning in 3076 BC. The given year of this era—3076=the year AD Kalhaṇa uses this era in his *Rājataraṅgiṇī*. The centuries are generally not put down. For instance, in (IV, 703) Kalhaṇa mentions the

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year 89. He does not mention the centuries which are in this case 38. Thus 3889 in *Saptarṣi-kāla* is equal to 3889–3076 = AD 813. This era is also called *Laukika-kāla.*

Saptarṣi Yuga, a period of 100 years. It is said that the constellation Saptarṣi (Great Bear) remains conjoined (for 100 years) with one of the 27 *nakṣatra*s by turn (*Viṣṇu-purāṇa*, IV, 24. 106). The Great Bear was conjoined with Maghā at the time of Parikṣit, and would be conjoined with the 24th *nakṣatra* after Maghā at the end of the Andhras. Thus, there was an interval of 2,400 years between Parikṣit and the extinction of the Andhra dynasty.

Sapta-sāgara, seven seas. These seven seas are in the shape of rings surrounding the seven *dvīpa*s or continents. See *dvīpa.*

SAPTAŚATĪ, "(A poem in) 700 verses", same as *Caṇḍī* (q. v.).

Sapta Sindhava, "the seven rivers". The phrase occurs frequently in the Vedas. In Ṛgveda (VIII, 24. 27), it is the name of a country. Elsewhere, as in Ṛgveda (I, 32. 12; I, 34. 8; etc.) seven rivers themselves are meant. These seven could, as Max Muller thought, be the five rivers of the Punjab and the Indus and Sarasvatī. Others hold that the Kubha (the Kabul river) should be substituted for the Sarasvatī. Perhaps no definite identification is possible, and 'seven' was used because it was one of the favourite numbers in the Ṛgveda and the other Vedic works.

Śarabha, a fierce animal. It kills all animals including lions. It has eight legs, and its eyes look upwards (*Mahābhārata*, XII, ch. 117).

Śarabha Jātaka. This is the 25th story of the *Jātakamālā.* The story is same as in the Śarabha-mṛga Jātaka (q. v.).

Śarabha-mṛga Jātaka. This is the 483rd story of the *Jātaka.*

In olden times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a *śarabha* stag. (*Śarabha* deer are able to evade arrows shot at them.) One day the king chased him and fell into a pit. Bodhisattva felt pity for him and drew him out. He then taught the king the Law. On his return, the king decreed that all his subjects should observe the five *śīla*s. Many men

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and women followed the king's instruction and were reborn in heaven. Śakra realized the reason for this. He found out also that the king had not disclosed the kindness of the stag to his people. Śakra appeared before the king and contrived that he should proclaim Bodhisattva's nobility.

This story appears as Śarabha Jātaka in the *Jātakamālā*.

ŚARABHAṄGA, a hermit visited by Rāma and Sītā in the Daṇḍaka forest. When he had seen Rāma he said that his desire had been fulfilled, and that he would now depart to the heaven of Brahmā. He prepared a fire and entered it. His body was consumed, but there came forth from the fire a beautiful youth, and in this form Śarabhaṅga went to Brahmaloka (*Rāmāyaṇa*, III, ch. 5).

Śarabhaṅga Jātaka. This is the 522nd story of the *Jātaka*.

Bodhisattva was once an archer in the service of Brahmadatta, king of Vārāṇasī. He received 1,000 a day. The attendants of the king grumbled at this. Bodhisattva then showed his skill. Among other things, he could, for instance, drive an arrow through 560 cubits of water and 1120 cubits of earth and pierce a hair at a distance of 120 cubits. The king decided that he would make him his commander-in-chief. but at night Bodhisattva whose name was Jyotiṣpāla left home and went to Kapitthavana on the Godāvarī and became an ascetic. Once he preached to Kaliṅga, Arthaka and Bhīmaratha, three subordinate kings of the king of Daṇḍakī. They and their soldiers all became ascetics.

SARABHŪ, (Sanskrit, Sarayū), is one of the five great rivers of India mentioned in the Buddhist texts. See Aciravatī.

Śāradā, name of an old script of Kashmir. It resembles Nāgarī. It is still used by the Hindus There.

ŚĀRADĀ, name of the *maṭha* established by Śaṅkarācarya at Dvārakā. See *Maṭhas* of Śaṅkarācārya.

ŚĀRADĀTANAYA, author of *Bhāvaprakāśa* (or-prakāśana). He flourished between AD 1175 and 1250. Śāradātanaya was a staunch follower of the *Rasa* school, according to which *rasa* was the soul of poetry.

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ŚĀRADĀ-TILAKA, by Lakṣmaṇadeśika (c. 11th century) is a work mainly on the Tântrika *mantras* and the theory of *Kuṇḍalinī*. The *mantras* are divided into three groups: masculine, those which end in *huṃ* or *phaṭ;* feminine, those which end in *svāhā;* and neuter, those ending in *namaḥ*.

SARAMĀ (1), name of the dog of Indra. She had helped Indra in recovering his cows which had been stolen by Paṇi, an *asura* (Ṛgveda, I, 62. 3). The *Mahābhārata* (I, 3. 10) says that Saramā was the dog of the gods. (A dog is thus called *sārameya*, progeny of Saramā.)

SARAMĀ (2), name of the wife of Vibhīṣaṇa. She was a friend of Sītā while the latter was in captivity in Laṅkā (*Rāmāyaṇa*, VI, ch 33).

Sārambha Jātaka This is the 88th story of the *Jātaka*. The story is same as that in the Nandivilāsa Jātaka, except that in this Jātaka, the name of Bodhisattva was Sārambha.

ŚARAṆADEVA, author of *Durghaṭavṛtti* (AD 1172), in which he attempted to simplify some of the difficult passages of Pāṇini's grammar. He was a Buddhist. He may be the same as the poet Śaraṇa who according to Jayadeva was "renowned for his subtle flowing sounds" (*Gīta-govinda*, 1. 3).

Saraṇattayam, (Sanskrit, Śaraṇatrayam) the three refuges, also called *Tri-śaraṇa*. These are the Buddha, *Dharma* and *Saṅgha*: hence the Buddhist formula, *Buddham śaraṇam gacchāmi, dharmam śaraṇam gacchāmi, saṅgham śaraṇam gacchāmi*, "I go to the Buddha for refuge, I go to *Dharma* for refuge, I go to *Saṅgha* for refuge." The Mahāyāna term for *Tri-śaraṇa* is *Tri-ratna*, the "three jewels".

SĀRASVATA. Once the sage Dadhica saw the *apsaras* Alambuṣā, and his semen fell in the Sarasvatī river. The river produced a son who was named Sārasvata. In a period of drought lasting 12 years he was fed with fish by his mother. This enabled him to keep up his knowledge of the Vedas. The other Brāhmaṇas forgo everything for want of food. When the drought was over, 60,000 Brāhmaṇas flocked to Sārasvata and acquired the knowledge of the Vedas from him (*Mahābhārata*, IX, ch. 52).

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SĀRASVATA-VYĀKARAṆA-SŪTRA, a Sanskrit grammar with a commentary by Anubhūti-Svarūpācārya, was at one time popular in Bihar and Vārāṇasī. It was also translated into Tibetan.

SARASVATĪ (1), "abounding in pools", name of a river. It is frequently mentioned in the Ṛgveda. The river, at present called Sarsuti, comes down the Siwalik range near Ambala and flows for some distance between the Sutlej and the Yamunā. It then disappears in the sand near Sirsa. It must have been a mighty river in the Vedic times, for it was called *nadītamā*, the foremost of the rivers (Ṛgveda, II, 41. 16).

SARASVATĪ (2), goddess of speech, learning and arts She is worshipped on the fifth of the bright fortnight of Māgha (January-February). Sarasvatī is the daughter as well as the wife of Brahmā. She is Brahmā's daughter because she was born out of his body. Her other names are, Śatarūpā, Sāvitrī, Gāyatrī and Brahmāṇī. "Beholding his daughter, born from his body, Brahmā became wounded with the arrows of love, and exclaimed, 'how surpassingly lovely she is'. Sāvitrī turned to the right side from his gaze; but as Brahmā wished to look at her, a second head issued from his body. As she passed to the left, and behind him, to avoid his amorous glances, two other heads successively appeared. At last she sprang into the sky, and as Brahmā was anxious to gaze after her there, a fifth head was immediately formed. Brahmā then married her" (*Matsya-purāṇa*, ch. III, vv. 30-40).

The image of Sarasvatī is built in the *daśatāla* system (See *tāla-māna*.) She is seated on a lotus. Her complexion is white like crystal. She is four-armed. In her two right hands she holds a *samdarśa* (?) (The regular attribute of Sarasvatī is *vīṇā*, a lute.) and a rosary. She holds a book and a waterpot in her two left hands. (*Mānasāra*, ch. 54).

Sarasvatī is worshipped all over the Bali island. Two forms of this goddess are recognized: Embodiment of knowledge, (Old Javanese, *Vidyātmikā*), and 2. Śakti of Lord Brahmā (Old Javanese, *Śaktinā Bhaṭāra Brahmā*). In the second form she is said to be responsible for Brahmā having four faces. The god wanted to follow the lovely goddess wherever she went, but turning his head for that purpose ill befitted his dignity; therefore he developed four faces. As *Vidyātmikā*, Sarasvatī is said

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to reside in the palm-leaf manuscripts which accordingly are treated with due respect by the pious Balinese.

Sarasvatī is a female Bodhisattva in Mahayāna Buddhism. She corresponds to the Hindu Sarasvatī.

Sarasvatī is a *vidyādevī*, goddess of learning, in Jainism. In the earliest representation of a Jaina Sarasvatī found at Kaṅkālī-ṭilā in Mathurā (3rd century AD (?)), she holds a book in her left hand.

SARASVATĪ BHAVAN, is the library of the Sampurṇānanda Sanskrit Vishvavidyālaya (formerly Benares Sanskrit College, q. v.). Its collection of Sanskrit manuscripts, 1, 15, 000 mss., is the largest in India.

SARASVATĪ-KAṆṬHĀBHARAṆA, a treatise on poetics, ascribed to Bhoja of Dhārā.

SARASVATI MAHAL LIBRARY, THANJAVUR. The full name of the Library is Thanjavur Maharaja Serfoji's Sarasvati Mahal Library. It contains one of the largest and most important collection of Indian manuscripts in the world. The total number of manuscripts in Sanskrit, Telegu, Tamil and Marāthi exceeds 50,000. It was built up by the Rājās of Thanjavur.

The earliest beginnings of the Library must have been about the end of the 16th century when Thanjavur was under the Telegu Nāyaks who collected Sanskrit manuscripts written in the Telegu character. In the 18th century the Marāthās conquered the country, and since then the Library has been increasing. By far the greater portion of the collection was made by Sarfoji Rājā during a visit to Vārāṇasī during 1820–30. Śivaji, his successor, added a few. After this there was practically no addition to the Library until after 1918, when with the extinction of the family of the Thanjavur Rājās, the Library was made a public trust (5. 10. 1918). The Library started receiving valuable private collections shortly after this. Among these in the early days were:

1. Jambhunātha Bhat Landagai Collection 1921
2. Kagalkar Collection 1922
3. Pataṅga Avadhūta Collection 1922.

SARASVATĪ-VILĀSA, a digest of law by Pratāpa-rudradeva, king

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(16th century) of Orissa. The work is influential in South India.

ŚARĀVATĪ, name of a river which, according to the grammarians, divides the Northern group from the Eastern group. A commentary on Pāṇini (I,1. 75) says, "She separates the East and the North, as the swan separates the milk and the water, for fixing well the usage of the classical language. May the Śarāvatī protect us."

The *Amarakośa* (II, 1. 13), however. describes the separation as geographical: "In starting from Śarāvatī, the country which is to the south-east, is the East; that which is to the north-west is the North".

Śārdulavikrīḍita, "the tiger's play", name of a metre. It has 19 syllables in each quarter, with *yati* or pauses at the end of the 12th and 19th syllables. Kālidāsa makes occasional use of this metre. For instance, the opening verse of the *Vikramorvaśīya* is in this metre.

Śārika Jātaka. This is the 367th story of the *Jātaka*.

In olden times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a village boy. Once a village doctor saw a snake lying in the fork of a tree. He asked Bodhisattva to get it for him, telling him that it was the chick of a mynah. The boy climbed up the tree and seized the animal by the neck, but on discovering that it was a snake, threw it away. The snake fell on the doctor and bit him to death.

SĀRĪPUTRA, and Maudgalyāyana were two of the principal disciples of the Buddha. His proper name was Upatiṣya, but he was generally known by his matronymic Sārīputra. He was born in a rich Brāhmaṇa family of Nālandā. He renounced the world and became a disciple of Saṅjaya Belaṭṭhiputta. His friend Maudgalyāyana also joined him. But they were not satisfied with the teachings of Saṅjaya. One morning Sārīputra met Sthavira Aśvajit who was out begging for alms. Aśvajit spoke to him about the Buddha in a verse:

Of those things which spring from cause

The cause has been told by the Buddha;

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And their suppression like wise
The great recluse has revealed.

Mahāvagga, I, 17.

As he learnt the full meaning of this verse from Aśvajit, Śāriputra became a disciple of the Buddha. Maudgalyāyana followed his example. The *saṅgha* was enriched by the addition of these two intelligent Brāhmaṇas, who became the chief disciples of the Master.

(About their death and relics, see Maudgalyāyana. See also Mahāsudarśana Jātaka.)

SĀRIPUTRA PRAKARAṆA, a drama by Aśvaghoṣa. Its theme is conversion, by the Buddha, of Śāriputra and Maudgalyāyana to Buddhism. The complete work is not extant. H. Luders discovered fragments of this work in palm leaf manuscripts in 1911 in Turfan in Central Asia.

ŚĀRĪRAKA SŪTRA, another name of the *Brahma-sūtra* (q. v.).

ŚARMIṢṬHĀ, second wife of Yayāti, and mother of Puru.

SĀRNĀTH, an archaeological site, about seven kilometres from Vārāṇasī. It is one of the sacred places of the Buddhists. The Buddha preached his first sermon, the *Dhammacakkappavattana-sutta*, here. The place was called Ṛṣipatana in ancient days. The modern name Sārnāth is after a temple of Śiva nearby called Sāraṅganāth. Antiquities here date from the time of Aśoka to about the 12th century. Aśoka built here a *stūpa* called Dharmarājika. This was pulled down in 1794 for building material. A marble casket was discovered inside it. Aśoka also put up a pillar of polished sandstone near this *stūpa*. It was crowned with a lion capital. (This is the original of the motif adopted as the country's national emblem.) The pillar is now in pieces. Hiuen Tsang who saw the pillar intact said that it was about 20 metres high. A large Bodhisattva figure found here is dated the third year of the reign of Kaniṣka. The red sandstone image of the Buddha, preaching, belongs to the Gupta period. The Dhāmekh *stūpa* which still stands is about 34 metres high. It was built between the 6th and 8th centuries. Little remains of the monasteries and other *stūpa*s seen by Hiuen Tsang.

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All the *buddhas* preach their first sermon at Ṛṣipatana. It is thus one of the four "unchanging spots", *avijahitaṭṭhānāni*.

ŚĀRṄGA, name of the bow of Viṣṇu or Kṛṣṇa.

ŚĀRṄGADEVA, author of *Saṅgīta-ratnākara* (q. v).

ŚĀRṄGADHARA-PADDHATI, a well-known anthology compiled in about 1363 by Śârṅgdhara, son of Dâmodara. It is arranged in 163 sections, and contains 4689 stanzas including some by the compiler himself.

ŚĀRṄGADHARA-SAṆHITĀ, also called *Śārṅgadharasaṅgraha*, is a medical work by Śârṅgadhara. It is earlier than AD 1300 for in about that year Vopadeva wrote a commentary on it. The work mentions opium which was introduced in India as a medicine in about AD 1200. It also describes the manner of examining the pulse.

Sarpasattra, "Snake-sacrifice", a *yajña* performed by Janamejaya (q. v.) to kill by burning all the snakes of the world. This was to avenge his father who had died of snake bite. A large number of snakes were killed. The remaining were saved on the intervention of Āstīka *(Mahābhārata*, I, chs. 51–58).

Sarvadaṇṣṭra Jātaka. This is the 241st story of the *Jātaka*.

Bodhisattva was once the priest of Brahmadatta king of Vārāṇasī. He knew a spell called *Pṛthivīvijaya* (subduing the world). One day he went to a lonely place and was reciting the spell. A jackal, hiding in a hole nearby, overheard it and learnt it by heart. He then ran away shouting at Bodhisattva that he had learnt the spell. Bodhisattva chased him, but in vain. The jackal subdued the creatures of the forest with the spell and became their king. He was called Sarvadaṇṣṭra. He and his consort rode on a lion which stood on the back of two elephants. Filled with pride the jackal wished to capture Vārāṇasī. He went with his army and beseiged the city. The king was alarmed, but Bodhisattva reassured him. He learnt from the jackal that he planned to capture the city by making the lions roar. Bodhisattva ordered the citizens to stop their ears with flour. Then he mounted the watch tower and challenged

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Sarvadaṇṣṭra to carry out his threat. The jackal did this and even the lion on which he rode joined in the roar. The elephants were so terrified that, in their fright, they dropped Sarvadaṇṣṭra who was trampled to death. The carcasses of the animals which died in the tumult covered 12 *yojanas*. The citizens ate all the fresh meat they could and dried and preserved the rest.

SARVA-DARŚANA-SAṆGRAHA, "Compendium of all (the schools of) Darśana", a work by Mādhavācarya. (See Mādhava Vidyāraṇya.). The work deals with the following 15 schools: Cārvāka, Bauddha, Jaina, Rāmānuja, Pūrṇa-prajña, Nakulīśa-Pāśupata, Śaiva, Pratyabhijñā, Raseśvara, Vaiśeṣika, Nyāya, Jaiminīya, a grammatical school ascribed to Pāṇini, Sāṇkhya, and Pātañjala or Yoga system. The author concludes with the statement, "The system of Śaṅkara, which comes next in succession, and which is the crest-gem of all systems, has been explained by us elsewhere; it is therefore left untouched here".

SARVĀHNA, ("the whole day"), the name according to the Digambaras, of the *yakṣa* attending on Ariṣṭa-nemi or Neminātha, the 22nd *tīr haṅkara* of the Jainas. The name of this *yakṣa*, according to the Śvetāmbaras, is Gomedha.

SARVAJÑA, (c. AD 1700), most popular of Kannada gnomic poets. He composed hundreds of lovingly-quoted proverbial wisdom poems in *tripadis* (three line Kannada folk-form) each carrying his name.

Sarvam khalvidam brahma, "Indeed, all this is Brahman", a famous dictum of the *Chāndogya upaniṣad* (III, 14. 1). This was later elaborated in Advaita-Vedānta.

SARVĀNUKRAMAṆĪ, "Catalogue of all things", is an important work of the *Anukramaṇī* (q. v.) class. It is attributed to Kātyāyana. It states, for every hymn of Ṛgveda, the initial word or words, the number of its verses, as well as the author, the deity, and the metre, even for single verses.

Sarvasaṇhāraka-praśna Jātaka. This is mentioned as the 110th story of the *Jātaka*, but its story forms part of the Mahā-unmārga Jātaka.

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Bodhisattva was once born in Mithilā. He was named Mahauṣadha. When he was seven years old, he was asked to resolve a dispute. A woman had taken a necklace from another woman to try it on. She then said that the necklace belonged to her and refused to return it. The two woman started quarreling. The problem was brought to Mahauṣadha. He asked them what perfume they used. The thief said that she used a costly perfume, known as *sarva-saṇhāraka*. The owner said that she was a poor woman and used only the paste of crushed *priyaṅgu* flowers. A perfume merchant was sent for, and he said the the necklace had the scent of *priyaṅgu*.

Sarvāstivāda, (Pali, Sabbattivāda), "doctrine that everything exists", an early Buddhist school of philosophy. The school branched off from the Mahiśāsakas, who in turn had separated from the Sthaviravāda school. The followers of the school maintained that all *dharma* factors are eternally existing realities. The *dharma*s exist outside the empirical world. They function momentarily, producing the empirical phenomena of the world which is illusory. The school is regarded as constituting a transitional stage between the older conservative schools of Buddhism and Mahāyāna.

The Sarvāstivāda school is also known as Vaibhāṣika (q. v.) because of the c. 2nd century AD commentary *Mahāvibhāṣa*.

Sarvatobhadra, "on every side good", "in every way auspicious", name of a temple of a square form having an entrance opposite to every point of the compass; also, the name of a square pillar with a deity sculptured on each side of it.

Sarvatobhadra is also the name of *mantra* which is used for the fulfillment of all wishes. It consists in the written form of 64 squares (like a chess-board).

ŚARVAVARMAN, (c. 1st century AD), author of the grammar *Kātantra*. The story goes that a king Śātavāhana suffered severe mortification when during the water play with his wives he was told by his queen not to throw any more on her *(modakaiḥ)* which he in his ignorance of verbal combination misunderstood as a request to be pelted with sweetmeats. Dejected, he refused to be comforted unless he could learn Sanskrit. Śarvavarman taught him Sanskrit in six months.

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Śaśa, "hare", one of the three or four classes into which men are divided by writers on erotics. See *Aśva* (2).

Śāsanadevatā, a pair of attendants, one male and one female, shown standing below the sculpture of a *tīrthaṅkara*. Upto about the 8th century, the attendants were common to all the 24 *tīrthaṅkaras*. But later different attendants, *yakṣa*s and *yakṣiṇī*s, were evolved to attend to each *tīrthaṅkara*. The names given to these attendants are in several cases different for the two sects, Digambaras and Śvetāmbaras. See *tīrthaṅkara*.

ŚAŚĀṄKA, king of Gauḍa (c. 600–c. 635), was a contemporary of Harṣavardhana. He is mentioned both by Bāṇabhaṭṭa (in his *Harṣa-carita*) and Hiuen Tsang. According to Bāṇabhaṭṭa, Śaśāṅka and his ally Devagupta of Mālava, defeated and killed Grahavarman king of Kanauj and the husband of Rājyaśrī, the sister of Harṣa. Śaśāṅka also killed (c. AD 606) Rājyavardhana, the elder brother of Harṣa, who had come to rescue his sister. Śaśāṅka, later, conquered Orissa. In an inscription dated 619, the king of Southern Orissa acknowledged his suzerainty.

Hiuen Tsang described Śaśāṅka as the destroyer of the religion of the Buddha. Yet he says that he found in Karṇasuvarṇa, the capital of Śaśāṅka, ten Buddhist monasteries with 2, 000 monks, and by the side of the capital was the Raktamṛttikā-Vihāra the halls of which were light and spacious and the storied towers very lofty. Hiuen Tsang noted that the people of Karṇasuvarṇa loved learning exceedingly, and applied themselves to it with earnestness; their manners were honest and amiable. (See Rājbāḍi–dāṅgā).

Śaśa (-paṇḍita) Jātaka. This is the 316th story of the *Jātaka*.

Once, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a hare. He had three friends, a monkey, a jackal and an otter. Observing the approach of the full moon, he told his friends that the next day would be a fast day and that they share their food with any beggar that approached them The otter found some fish buried in the sand, the jackal a dead lizard and a pot of curd, and the monkey some fruits. The hare thought that he could not offer his food, grass, to any one. He therefore decided to give his own body. Because of this decision Śakra's throne was heated. Disguised as a Brāhmaṇa, Śakra first went

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to the other animals. They offered him what they had. When Śakra came to the hare, he asked him to collact some faggots from the wood to make a pit. He then jumped into the pit, but by the power of Śakra he felt that he had entered some ice-cold place. Śakra revealed his identity. Then, so that his nobility might be known to the world, he crushed a hill and took its juice and painted the form of the hare on the moon.

ŚĀSTĀ, "Ruler of the country", name of a popular god of Kerala. Śāstā is the guardian of the land and guards Kerala from all external evils and misfortunes. There is a large number of Śāstā temples in that region. In other temples also, be they of Śiva or Viṣṇu, there must be in the south west corner a shrine of Śāstā.

ṢAṢṬHĪ, a folk-goddess. She personifies the sixth day after the birth of a child, and is regarded as a protector of children. The cat is sacred to her and is her vehicle.
Ṣaṣṭhī is also identified with Devasenā wife of Skanda *(Mahābhārata*, III, ch. 228).

Śāstra, a scientific work, a text book, a book laying down rules and the law, etc. Thus *nāṭya-śāstra* is a work on dramaturgy, *arthaśāstra* is science of administration, *dharmaśāstra* lays down domestic and social duties, and laws, etc.

SĀSTRĪ, Hara Prasād. See Hara Prasād Śāstrī.

ŚASTRI, K. A. Nilakantha was born in Kallidaikurichi, Madras on 12. 8. 1892. He was educated at the Madras University. From 1918 to 1920 he was Professor of History at the Benares Hindu University. He was Principal of the Minakshi College, Chidambaram from 1920 to 1929. Śastri retired as Professor of History and Archaeology, Madras University. Some of his works are: *Pandyan Kingdom*, 1929; *The Cholas*, 2 Vols, 1935, 1937; *Foreign Notices of South India*, 1941; *History of South India*, 1955; etc.

ŚĀŚVATA, (probably 6th century AD), was the author of the homonymical dictionary *Anekārthasamuccaya.*

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Sat, "existent". "This (world, Brahman) was existent in the beginning, one, and without a second. But others say that this (world, Brahman) was in the beginning that only which is nonexistent and without a second, and existent was born out of the non-existent. He said, 'How could that be ? How could existent be born out of the non-existent ?", (*Chāndogya Upaniṣad*, VI, 2).

Brahman was asserted to be *sat* in *Taittirīya Upaniṣad*, II, 6).

ŚATABHIṢAJ, "Hundred physicians", also known as Śatatārakā (hundred stars), is a *nakṣatra* (q. v.). This *nakṣatra* comprises lambda *Aquarii* and 100 adjacent stars.

Monier Williams in his *Sanskrit English Dictionary* (p. 1049) says that *Śatabhiṣaj* means 'requiring a hundred physicians', and denotes that Dhanvantari himself cannot cure a person afflicted with disease whilst the moon is in this asterism.

ŚATADHANU, a king and his virtuous wife Śaivyā were both worshippers of Viṣṇu. Once they met a *pāṣaṇḍa* (a *nāstika*, a Jaina or a Buddhist) who was a friend of Śatadhanu's teacher. Śatadhanu conversed with him but Śaivyā turned away from him and cast her eyes up to the sun. After a time the king died and Śaivyā ascended his funeral pile. The wife was born as a princess, but the husband was born as a dog. She recognized him in this form and placed the bridal garland on his neck. Then she reminded him of his previous existence and of the fault which had caused the degradation. He was broken hearted and died. After that he was born successively as a jackal, a wolf, a vulture, a crow, and a peacock. In each form the wife recognized him and reminded him of his sin. After this he was born as the son of king Janaka. Śaivyā elected him as her husband. They lived happily together. When he died, she again followed him in death. Both ascended a region better than the paradise of Indra.

(This legend is given in the *Viṣṇu-purāṇa* (III, ch. 18). It is not found elsewhere.)

Śatadharmā Jātaka. This is the 179th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in the Caṇḍāla caste. Once he went on a journey taking his food in a basket. On the way he met a young man

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Śatadharmā, a Brāhmaṇa. They travelled together, and when the time came for meal, because Śatadharmā had no food, Bodhisattva offered him some. He said that he could not take food from a Caṇḍāla. Bodhisattva ate some of the food and put the rest away. In the evening they bathed, and Bodhisattva ate without offering the Brāhmaṇa anything. The latter was very hungry, but finding that he was offered nothing, he asked Bodhisattva for some food and ate it. As soon as he had finished he was seized with remorse that he should have thus disgraced his family, He was so much upset that he vomitted the food, and with it some blood. He plunged into the wood and was never heard of again.

ŚATADRU, "flowing in a hundred (channels)", the name of the river Sutlej. In the Ṛgveda (III, 33. 1; X, 75. 5), the river is called Śutudrī.

ŚĀTAKARṆI I, was the third king of the Śātavāhana dynasty. Śātakarṇi attained imperial status by conquering western Malwa, Vidarbha and the Narmadā valley. He celebrated two *Aśvamedhas* and one *Rājasūya*. Several of his successors added his name as an honorific to their names.

ŚATAKRATU, one who has performed 100 *Aśvamedhas*, an epithet of Indra (*Raghuvaṇśa*, III, 48-49).

ŚATĀNANDA, (11th century), astronomer and author of *Bhāsvatī* (q. v.). According to Aniruddha, a commentator of *Bhāsvatī*, Śātānanda lived in Puruṣottama, i. e., Purī, in Orissa.

ŚATAPATHA BRĀHMAṆA, "The *Brāhmaṇa* of a hundred paths". It is attached to the Śukla Yajurveda. It is so named because it consists of 100 *adhyāyas*, chapters or lectures. It is the largest and the most comprehensive of the *Brāhmaṇa* works. The *Śatapatha Brāhmaṇa* describes fully the five great sacrifices, viz., the Vājapeya, Rājasūya, Aśvamedha, Puruṣamedha and the Sarvamedha. The work is important because it gives a clear and comprehensive view of the social and political conditions in north-western India and the Gaṅgā-Yamunā valley in the late Vedic period. Two texts of this *Brāhmaṇa* are extant, Mādhyandina and Kānva.

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Satapatra Jātaka (1), This is the 279th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the leader of 500 robbers. A rich man of Vārāṇasī had given 1000 *kārṣāpaṇa*s to somebody and had died before recovering it. His wife lying in her deathbed, asked her son to get it back while she was still alive. He went and recovered the money. His mother died while he was away, and, because of her great love for him, was born as a jackal. She tried to prevent him from entering the wood where Bodhisattva lived with his band; but the boy did not understand what the jackal said and kept on driving her away. A *śatapatra* (egret or peacock) bird flying overhead, cried out to the robbers, announcing the approach of a man with money. But he took the bird to be of good omen and saluted it Bodhisattva heard both the sounds, and when his men captured the boy, he told him that he did not know how to distinguish between friend and foe and sent him off with a warning.

Śatapatra Jātaka (2), This is the 34th story of the *Jātakamālā.* The story is the same as that of the Javaśakuna Jātaka (q. v). The only difference is that Śatapatra is not a woodpecker. From the description it appears to be a kind of king-fisher.

ŚATARŪPĀ, a mind born daughter of Brahmā. She was born along with Manu who took her as his wife. They had four children: two sons, Priyavrata and Uttānapāda; and two daughters, Prasūti and Ākuti (*Viṣṇu-purāṇa*, I, 7. 16–19).

ŚĀTĀTAPA, Yājñavalkya mentions Śātātapa as one of the 20 writers on *Dharmaśāstra* (q. v.). Śātātapa's work has not survived, but passages from his work have been quoted by Aparārka, Haradatta and others.

ŚĀTAVĀHANA, name of a dynasty which ruled in Andhra, between the Godāvarī and Krishna rivers, at the beginning of the Christian era. In the *Purāṇa*s the dynasty is known as Andhra. The *Matsya-purāṇa* (Ch. 273) says that the Andhra Simuka overthrew the Kāṇvas and the remnants of the Śuṅgas and established the kingdom. If this is correct, then Simuka the first Śātavāhana king flourished in the 1st century BC But the same *Purāṇa* also says that there were altogether 30 Andhra kings

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who ruled for 460 years. Since the dynasty ended in about AD 225, the start of the Andhra rule should be placed in c. 235 BC, i. e. shortly after Aśoka. It has been suggested that there were several Śātavāhana lines, and the total of 460 years has been obtained by adding the reigns of the kings of all the lines. The main Śātavāhana line, according to these scholars, had about 19 kings whose total reign should be about 300 years. If this conjecture is correct then the Śātavāhana rule started in the 1st century BC.

Important kings of the Śātavāhana dynasty were Sātakaṇi I (Śri-Śātakarṇi), Hāla, Gotamīputa Siri-Sātakaṇi (Gautamī-putra Śrī-Śātakarṇi), Vāsithiputa Siri-Sātakaṇi (Vāsiṣṭhī-putra Śrī-Śātakarṇi), etc.

Ṣaṭ-cakra, "the six *cakra*s", the six mystical circles of the body. See *cakra* (2).

Satī, good woman, and hence in particular one who dies on her husband's funeral pyre. Thus *satī* came to mean the rite itself. *Satī* is an ancient rite in India, but was perhaps not practised by the Vedic people. There is no mention of this rite in the Vedas. Medieval writers changed the word *agre* ("firstly") to *agne* ("in the fire") in Ṛgveda (X, 18. 7) to give the rite a Vedic sanction. *Agne* could not have been the original word, for the next stanza (X, 18. 8) says "Rise up; come to the world of life, O woman." It is possible that the rite is pre-Vedic but was not adopted by the Vedic people. Or perhaps it entered later with some foreign invaders.

The rite has been performed for many centuries by women of all castes, but the number performing the rite was never large. There is no evidence that coercion was used. On the contrary, all the accounts of foreign travellers say that *satī*s mounted the funeral pyres of their own accord. The memory of *satī*s is held sacred. This knowledge perhaps exerted a psychological pressure on the woman whose husband had just died.

Satī rite prevailed more in Bengal during the centuries immediately preceding its abolition (in 1829) than anywhere else in India. Whereas in other parts of India, a widow had only the right of maintenance, in Bengal the widow of a sonless member even in a joint family was entitled to practically the same rights over the

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joint family property which her deceased husband would have had. Kane suggests, "This must have frequently induced the surviving members to get rid of the widow by appealing, at a most distressing hour, to her devotion to and love for her husband." (*History of Dharmaśāstra*, II, p. 635)

SATĪ, daughter of Dakṣa. She was married to Rudra (= Śiva). She abandoned her body when she became angry with Dakṣa (q. v.) She was then born again as the daughter of Himālaya and Menā and named Umā. Śiva married her (*Viṣṇu-purāṇa*, I, ch. 8, vv. 11–14).

Satkārya-vāda, the Sāṅkhya theory that an effect is implicitly pre-existent in the cause prior to its production. The doctrine is established on the ground that if the effect were not already in its cause, then something would have to come out of nothing. See also *asatkārya-vāda*.

ṢAṬKHAṆḌĀGAMA, a canonical text of the Digambaras, by two monks, Puṣpadanta and Bhūtabali. The work is said to have been completed 683 years after the *nirvāṇa* of Mahāvīra (527 BC). The work is also called *Karmaprābhṛta*.

Satnāmī, (from *Satyanāma*, "he whose name is truth"), name of different but not wholly dissimilar sects. The movement had its rise in the teachings of Kabir, but the founder of the sect is said to have been Bīrbhan in the 1 th century. The sect was suppressed by Aurangzeb when they rose in revolt in 1672 in the Narnaul region of Haryana. Another sect of the same name was organized by the Rājput religious leader Jagjivan Dās at the end of the 17th century.

The modern Satnāmī sect was founded by the Camār saint Rai Dās in the early 19th century. It is almost exclusively a religious movement of the Camārs.

SATRĀJIT, a Yādava prince. He was father of Satyabhāmā, a wife of Kṛṣṇa. Satrājit was the owner of a gem known as Syamantaka (q. v.).

Satraps were Śaka chiefs who ruled over several parts of northern India, near the beginning of the Christian era. (The word was

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Sanskritized and made *kṣatrapa* for use in their coins and inscriptions.) At first these chiefs ruled in Kabul valley, Punjab and northern India. Later they became important rulers in western India. Two of their lines ruling from Nasik and Ujjayinī were sometimes called Mahā-kṣatrapas. Nahapāna and Rudradāman (2nd century AD) were two important Mahākṣatrapas of these two lines respectively.

ŚATRUGHNA, twin brother of Lakṣmaṇa, and half brother of Rāma. He was much attached to Bharata. The *Rāmāyaṇa* describes very few incidents connected with the life of Śatrughna. On his request Rāma permitted him to go and destory Lavaṇa the *daitya* chief of Mathurā (*Rāmāyaṇa*, VII, chs. 61-69).

ŚATRUÑJAYA, a hill about 200 kilometres southwest of Ahmadabad in Gujarat. It is one of the most sacred places of the Jainas. The entire summit of the hill which is about 600 metres high is covered with temples, among which the most famous are: Ādinātha, Kumāra Pāla, Vimalaśāha, Sampriti Rājā, and Caumukha. This last is the most lofty, and can be cleraly distinguished from a distance of over 40 kilometres.

ṢAṬ-SANDARBHA, same as the *Bhāgavata-sandarbha* (q. v.).

Saṭṭaka, a form of drama. It is practically the same as *nāṭikā*. The only example of a *saṭṭaka* is the *Karpūramañjarī* by Rājaśekhara. The work is in Prakrit. The author himself explains that a *saṭṭaka* differs from *nāṭika* in this only that the former does not have the connecting scenes, i. e., junctures or *sandhi*s.

ŚĀTTAN, same as Cāttāṉar.

Sattva, is one of three *guṇa*s. It is light and luminous. It is the cause of buoyancy of things; and as present in the sense organs it makes them fit and competent for apprehension of objects.

Satya, truth. The general principle that truth alone should be spoken is difficult to follow. Yudhiṣṭhira was the one person who is said to have followed the principle strictly, and the wheels of his chariot moved four *aṅgula*s (fingers) above the ground. When he falsely told Droṇa that his son Aśvatthāman was dead, the wheels came down on the ground (*Mahābhārata*, Droṇa P.

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ch. 191) There are occasions when it is not a sin to tell a lie. The *Mahābhārata* (Śānti P. ch. 165) says, "It is not a sin to tell a lie in jest, to women, at the time of (i. e. in bringing about) a marriage, for the preservation of great wealth (or in the service of one's *guru*) and for one's life". The Vasiṣṭha *Dharmaśāstra* (16 35) mentions these five occasions somewhat differently: "(Men) may speak an untruth at the time of marriage, during dalliance, when their lives are in danger or the loss of their whole property is imminent, and for the sake of a Brāhmaṇa; they declare that an untruth spoken in these five cases does not make (the speaker) an outcast."

SATYABHĀMĀ, name of one of the principal wives of Kṛṣṇa. See Syamantaka. See also Pārijāta.

SATYAKĀMA JĀBĀLA. Before proceeding to live with his *guru*, Satyakāma asked his mother what h s *gotra* was. His mother answered, "I served so many people as their servant in my youth, that I do not know your *gotra*. My name is Jabālā, you are Satyakāma; so go and tell your *guru* that you are Satyakāma Jābāla." Satyakāma went to Gautama and wanted to be his disciple. Gautama asked him his *gotra*, and Satyakāma said what his mother had told him. Gautama said, "(You are a Brāhmaṇa), for no one but a Brāhmaṇa can speak like this. I shall initiate you. You have not deviated from the truth." (*Chāndogya- Upaniṣad*, Bk. IV, ch. 4)

SĀTYAKI, a kinsman of Kṛṣṇa. He fought on the side of the Pāṇḍavas in the Mahābhārata war, and was one of the seven on that side to survive. The others were Kṛṣṇa and the five Pāṇḍava brothers (*Mahābhārata*, X. ch. 9).

Satyakriyā, "act of truth", confession, asserting that one has led a pure life, declaring that one would do a pious deed, etc. *Satyakriyā*, in Buddhist belief, may have miraculous effects. For instance, it may restore life to a dead person (See Kṛṣṇa Dvaipāyana Jātaka), save a ship in danger (See Supāraga Jātaka.), restore the sight of a person whose eyes have been cut out (See Śivi Jātaka), etc.

Satyam-kila Jātaka. This is the 73rd story of the *Jātaka*.

Duṣṭakumāra son of Brahmadatta, king of Vārāṇasī, was a

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wicked person. He was hated by all. Once while bathing in a flooded river, his servants pushed him out. He caught hold of a floating log, and was saved from there by Bodhisattva who was an ascetic and lived on bank of the river. The prince told Bodhisattva that he would reward him when he became the king. Once Bodhisattva went to the city. The prince who by then was the king saw him from a distance, and thought that the ascetic would now demand the price of rescuing him. So he ordered Bodhisattva to be whipped on the squares of the city and then executed. Bodhisattva kept quiet and while he was being whipped, just said, "They knew the world who framed the proverb true: a log pays better salvage than man". People asked him the meaning of what he said. When they found out how bad their king was, they killed him and made Bodhisattva their king.

SATYAVĀN, see Sāvitrī (2).

SATYAVATĪ, same as Matsya-gandhā (q. v.).

SATYAVRATA, another name of Triśaṅku. Also, another name of Vaivasvata, the seventh Manu.

SATYA YUGA, same as Kṛta Yuga (q. v.), the first age of the world.

SAUBHARI, a sage who in his old age performed penances under water. One day he saw a fish enjoying life with his children and grandchildren. He thought of having a family himself, and went to king Māndhātā and asked for one of his 50 daughters as his wife. The king was afraid to deny the old sage on his face. So he asked him to go and see his daughters and if any of them liked him he could have her as his wife. On entering the palace, Saubhari took the form of a handsome young man, and all the 50 girls chose him as their husband. The guards reported this to the king. He was aghast at the news, but since he had promised the sage, he allowed him to take away his 50 daughters as his wives. Saubhari asked Viśvakarmā to build 50 beautiful houses for his wives and gave one to each. After some time Māndhātā visited his daughters. They said that they were very happy, but each of them was sorry for her other sisters for she thought that her husband cared for her alone and neglected the others. Saubhari had 150 sons from his wives. But he

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found that his hopes and desires for his children increased daily and there was no end of these. He resolved to devote himself to prnances and retired with his wives to the forest (*Viṣṇupurāṇa*, IV, ch. 2).

SAUDĀSA, name of Kalmāṣapāda (q.v.) in the *Viṣṇu-purāṇa* (IV, ch. 4) version of the legend.

Saudāyika, wealth received by a woman from her parents, or their relatives, before or after marriage; and wealth given to her by her husband *Śabdakalpadruma*).

Saumanasya Jātaka. This is the 505th story of the *Jātaka*.

Once when Reṇu was the king of Uttara Pañcāla, an ascetic Mahārakṣita visited him with his 500 disciples, from the Himālaya. The King entertained them and told them of his worry because he had no son. After spending the rainy season as the guest of the king, when Mahārakṣita was returning, he saw that the king would have a son and told his companions so. One of the ascetics, a cheat, hoping to get gain thereby feigned illness, and returning to the palace, told the king that a son would be born to his queen Sudharmā. The king showed him great honour and he came to be called Divya-cakṣu (Divine-eyed). In due course, Bodhisattva was born as the king's son and was named Saumanasya. When the boy was seven years old, the king had to leave home to quell a border rising, and Saumanasya was left in the charge of the cheat ascetic. Bodhisattva soon discovered his real nature and paid him no honours. As soon as the king returned, Divya-cakṣu complained to him that the prince had ill-treated him. Saumanasya was ordered to be excuted, but he exposed the cheat's knavery, and men sent to search his hut found bundles of money in it. Disgusted with the life in the court, Saumanasya went to the Himālaya as an ascetic. The cheat was beaten to death by the people.

ŚAUNAKA, an author to whom the *Ṛgveda Prātiśākhya*, *Ṛgvidhāna*, etc., are attributed. The Ṛgveda has seven works of the *Anukramaṇī* class composed in metres. They are all attributed to Śaunaka. Śaunaka is also the name of a school. The commonly found recension of the Atharva Veda is said to belong

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to this school. Another work attributed to Śaunaka is *Bṛhaddevatā*. It has been conjectured that since the author has mentioned Śaunaka by name about 15 times and as "Ācārya Śaunaka" several times, the writer of the *Bṛhaddevatā* was not Śaunaka himself but a teacher of his school, who was not separated from him by any great length of time.

SAUNDARĀNANDA, a long poem by Aśvaghoṣa. It is connected with the life story of the Buddha, but its main theme is the conversion of his reluctant half-brother Nanda, nicknamed Sundara. At first Nanda laments for his wife Sundarī, but ultimately he practises the four great meditations and becomes an Arhat. The Master exhorts him, now that he has attained his object, to preach the good doctrine to others, out of pity, so as to lead them to liberation.

SAUNDARYA-LAHARĪ, a poem ascribed to Śaṅkarācārya. It belongs to the school of Tāntrika Śaktism or Śrīvidyā, and they consider it an important hymn of their school. The poem has as many as 36 ancient commentators. According to the commentator Lakṣmīdhara, the poem has 100 stanzas. The additional two to four stanzas found in some recensions are said to be interpolations. It is written entirely in the Śikhariṇī metre.

The poem is divided into two parts called *unmeṣa*s, "flashes". The first part containing 41 stanzas is frequently viewed as a separate work known as Ānanda-laharī, "Flood of Bliss", and regarded as the most important part of the whole work. It deals with Tāntrika adoration, means and accomplisments. Stanzas 42-91 contain a eulogy of Devi's beauty. This part is often specifically designated as Saundarya-Laharī, "Flood of Beauty". It describes her in detail from head to feet. Stanzas 92–99 contain the poet's prayer that he may receive the Devi's grace. In the final stanza, the poet disclaims any power of creativity; his words after all have their source in Devī. "The hymn of praise (is) composed with words that come from you."

Saura, name of a sect which was widely dispersed throughout the country in the Gupta and medieval periods. Its members worshipped Sūrya, the sun, as the supreme deity. The sect is no longer prominent.

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ŚAURASENĪ, a variety of Prakrit, was spoken in the Madhya-deśa (Middle country), i. e., in the region near about Mathurā. According to Bharata's *Nāṭyaśāstra* (18, 34), dramas should generally be composed in Śaurasenī. The earliest drama found is by Aśvaghoṣa. The language used by him is mainly Śaurasenī. Bhāsa also used mainly Śaurasenī in his dramas. Later dramatists generally used Śaurasenī in the prose portions and Mahārāṣṭrī in the verses.

SAURĀṢṬRA, the Kathiawar peninsula in Gujarat. The kings of this region were invited to the Aśvamedha performed by Daśaratha (*Rāmāyaṇa*, I, ch. 13).

SAUTI, name of a sage who was well versed in the *Purāṇa*s. He repeated the *Mahābhārata* to the *ṛṣi*s in the Naimiṣa forest (*Mahābhārata*, I, ch. 1).

SAUTRĀMAṆĪ, name of a *yajña* (sacrifice) in honour of Indra (*Śatapatha Brāhmaṇa*, V. 5. 4. 35).

Sautrāntika, a Hīnayāna philosophical school. *Sautrāntika*s are qualified realists, in the sense that they hold that exterior objects merely exist in images and thus are indirectly apprehended. The *Sautrāntika*s deny all authority to the *Abhidharma* and keep to the *Sūtra*s. Their Buddha is that of the scriptures, possessed of the ten powers (*Daśabala*), the four *Vaiśāradya*s, the *Smṛtyupasthāna*s, and all pervading compassion. They ascribe to him a *Dharmakāya* and a *Sambhogakāya*.

Kumāralabdha, a contemporary of Nāgārjuna is said to be the originator of the *Sautrāntika* school.

SAUVĪRA, name of a people and their country. It was situated to the east of Lower Indus, and included Multan in the north. The *Baudhāyana Dharmasūtra* (I, 1. 2. 14) discouraged people from going to Sauvīra. Jayadratha, the husband of the sister of Duryodhana, was the king of Sauvīra (and Sindhu) (*Mahābhārata*, III, ch. 266).

Śavaka Jātaka, (Pali, Chavaka Jātaka). This is the 309th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhi-

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sattva was born as a Caṇḍāla there. His wife being with child yearned to eat mango, and he went by night to the king's garden to try to get one. The day broke before he could escape and he remained perched on the tree. While he was there, the king came with his priest and sat down under the tree. The king sat on a high seat, and learnt *mantra* from the priest who occupied a lower seat. Bodhisattva did not like this. So even at the risk of his life he climbed down from the tree and pointed out to them their error. The king was very pleased. He made Bodhisattva ruler of the city by night and placed round his neck the garland of red flowers which he himself was wearing. Hence the custom of the lords of the city to wear a wreath of red flowers.

SAVARAMMA, name of a folk goddess of Karnataka.

ŚAVARĪ, name of a tribal woman. She lived in the hermitage of Mataṅga, near the Ṛṣyamūka hill. Mataṅga and other sages had told her before their death, that Rāma would one day come to her at the hermitage. Rāma and Lakṣmaṇa, while in search of Sītā came there. Śavarī, an old woman at that time, was waiting for them. She offered them water and fruits, and thereafter burnt herself on a funeral pile and ascended to heaven (*Rāmāyaṇa*, III, ch. 74).

SĀVARṆI, name of the eighth Manu (q. v.).

Śavāsana, "corpse-like posture", name of a recumbent position, an *āsana* in *Haṭhayoga*.

SĀVITRĪ (1), ("belonging to Savitṛ"), originally name of a hymn dedicated to Savitṛ (Sun-god), especially of the stanza (III, 62. 10) of the Ṛgveda. Later she is regarded as the personification of this stanza, and wife of Brahmā. See Sarasvatī (2). In images, she is seated on a lotus seat on the left of Brahmā. She holds a blue lotus in her right hand. Her left hand is stretched out in the pose of granting a boon (*vara*) (*Mānasāra*, ch. LIV).

SĀVITRĪ (2), daughter of king Aśvapati of Madra. She fell in love with Satyavān and married him even though she knew that he had only one more year to live. When the year ended Satyavān died and Yama came to take away his spirit. Sāvitrī followed

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him. Her importunities and devotion induced Yama to restore her husband to life (*Mahābhārata*, III, chs. 292-296).

SAVYASĀCIN, "Who pulls a bow with either hand", an epithet of Arjuna (*Mahābhārata*, IV, ch. 44).

SĀYANA, the commentator of the Vedas, was a scholar in the court of Bukka I (1356-1377) and chief minister of his son and successor Harihara II (1377-1404), kings of Vijayanagara. Sāyana wrote commentaries on all the five Vedic *saṇhitās*, viz., Ṛk, Sāma, Atharva, Taittirīya (Kṛṣṇa-Yajuḥ) and Kānva (Śukla-Yajuḥ) *saṇhitās*.

He wrote commentaries also on *Taittirīya Brāhmaṇa*, *Taittirīya Āraṇyaka*, *Aitareya Āraṇyaka*, *Śatapatha Brāhmaṇa* (of the Śukla Yajurveda), and all the eight *Brāhmaṇa*s of the Sāmaveda.

The Vedic language was not readily understood even at the time of Pāṇini (4th century BC). It was, therfore, a feat on the part of Sāyana to write the commentaries on the Vedas. His work remained the standard work on the Vedas until the 19th century. It was found at that time that Sāyana had not been very consistent in translating the obscure Vedic words. The German scholar Rudolf Roth attempted to find the meaning of these words by taking the help of the new science of philology and by comparing the Vedic words with those of the Iranian Avesta. Roth's work was incorporated in the *Sr. Petersburg Dictionary* which he and Boehtlingk produced.

Śayanamūrti or **Śayanāsana**, "lying posture", name of the representattion of a god in a recumbent posture. This posture is characteristic only of Viṣṇu and the Buddha.

Sāyujyatā, "absorption into the essence of Brahman", the fourth of the four states in which *mukti* (final deliverance) is distinguished. The other three are: *salokatā* (residence in the heaven of a particular deity); *samīpatā* (nearness to the deity); and *sarūpatā* (bearing the likeness of God). The four states are mentioned in the *Bhāgavata-purāṇa*, III, 29. 13.

SCHLEGEL, August Wilhelm Von, was born in Hanover Germany on 8. 9. 1767. He studied at Hanover and Goettingen. He was Professor at the University of Jena from 1798 to 1800. In

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1816–17 he started learning Eastern languages in Paris, and soon became famous as a Sanskrit scholar. He settled in Bonn in 1818. and was appointed Professor of Literature and History of Art at the University. Schlegel died on 12. 5. 1845 His works include the critical edition of the *Bhagavad-gītā* with Latin translation, (1823); *Rāmāyaṇa*, (1829); *Hitopadeśa* (1829–31); etc.

SCHLEGEL, Friedrich, (1772–1829), learned Sanskrit from Alexander Hamilton in Paris in 1802–04. He then studied for four years Sanskrit manuscripts in the libraries in Paris. In 1808 he wrote *Uber die Sprache und Weisheit der Inder* (On the Language and Wisdom of the Indians) and became the founder of Indian philology in Germany. The work also contained translations of some passages from the *Rāmāyaṇa*, *Manusmṛti*, *Bhagvadgītā* and from the Śakuntalā episode of the *Mahābhārata*. These were the first direct translations from Sanskrit into German.

SCHOOL OF ORIENTAL AND AFRICAN STUDIES, London. At the ceremonies which marked its opening in 1917, Lord Curzon expressed the hope that the London School of Oriental and African Studies would become a "wayside inn on the road which East and West would travel together in ever closer and more fraternal union". Intended originally as a training centre for British Imperial officials, the School became an international centre for the study of Near Eastern, Central Asian, For Eastern, and African languages and literature. Its journal the *Bulletin of the School of Oriental and African Studies* (BSOAS) has been published since 1917.

SCHRADER, Friedrich Otto was born on 19. 3. 1876 in Hamburg. He was educated at Hamburg, Goettingen, Kiel and Strasbourg Universities. Schrader was Professor of Indology and Linguistics in Kiel. He died on 3. 11. 1961. Among his works are: *The Minor Upaniṣads*, (1912); *Introduction to Pañcarātra and Ahirbudhnya Saṇhitā* (1916); *Kashmir Recension of the Bhagavadgītā*, (1930); etc.

SCHROEDER, Leopold von was born on 24. 12. 1851 in Dorpat, Latvia. He was Professor of Indian Linguistics in Vienna. Schroeder died in 1920. Among his works are: *Pythogorus und die Inder; Maitrāyaṇī Saṇhitā: Arische Religion*; etc.

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SCHUBRING, Walther was born on 10. 12. 1891 in Luebeck, Germany. He was, for many years, Professor of Indology at the Hamburg University. Schubring was known as a scholar of Jainism and Prakrit literature He died on 13. 4. 1969. His works include, *Das Kalpasutra*, (1905); *Vavahara und Nisitha*, (1918); *Die Lehre der Jainas*, (1935); etc.

Seggu Jātaka. This is the 217th story of the *Jātaka*. The story is the same as in the Parṇika Jātaka.

SENA, name of a dynasty which ruled in Bengal in 11th-13th centuries. The Senas called themselves Karṇāṭa-Kṣatriyas. It is believed that the original home of a remote ancestor of Sāmantasena, the first Sena chief, came from the Kannaḍa speaking region in the south. Vijayasena the grandson of Sāmantasena was the greatest king of the Sena dynasty. He became king in about 1095. He conquered the whole of Bengal and also led successful expeditions against kings of northern India. Vallālasena (or Ballālasena) son of Vijayasena succeeded him in c. 1158. He was known for his learning. His son Lakṣmaṇasena became king in 1178. In his youth he was a great military leader; but in about 1200 he fled to East Bengal when his capital was suddenly attacked by Bakhtyar Khalji, a Turkish officer. The Senas continued to rule in East Bengal until about the middle of the 13th century.

SENART, Emile Charles Marie was born on 26. 3. 1847 in Rheims, France. He was President of the Societie Asiatique in 1908. Senart died in Paris on 21. 2. 1928. Among his works are *Les Inscriptions de Piyadasi*, (1881); *Essai sur la Legende du Buddha*, (1882); *Les Castes dans l' Inde*, (1896); etc.

Serivāṇija Jātaka. This is the 3rd story of the *Jātaka*.

Bodhisattva was once a hawker in Seriva. His name was Serivān. One day he crossed the Telavāha, in the company of a greedy merchant named Serivā and entered Andhapura. In that city there was a family fallen on evil days, the soul survivors being a girl and her grandmother. The greedy merchant went to their house with his wares. The girl begged her grandmother to buy her a trinket, and suggested that they should give the hawker in exchange the bowl from which they ate. This

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was an heirloom and made of gold; but it had lost its lustre, and the women did not know its value. The hawker was called in and shown the bowl. He scratched it with a needle and knew it was of gold, but, wishing to have it for nothing, said it was not worth half a *māsaka*. So saying he threw it away and left. Later Bodhisattva came to the same street and was offered the same bowl. He told them the truth, gave them all the money he had and his stock, leaving only eight pieces of money for himself. These he gave to the boatman, and entered the boat to cross the river. Meanwhile the greedy merchant went again to the old woman's house, hoping to get the bowl in exchange for a few trinkets. When he heard of what had happened he lost command of himself, and throwing down all he had, ran down the river, to find Bodhisattva's boat in mid-stream. He shouted to the boatman to return, but Bodhisattva urged him on. The merchant, realizing what he had lost through his greed, was so upset that his heart burst, and he fell down dead.

The greedy merchant is identified with Devadatta, and this was the beginning of his enmity towards Bodhisattva.

ŚEṢA, the *nāga* (serpent) who holds the earth on his head. He was the eldest among the numerous *nāga* sons of Kaśyapa and Kadru. Seṣa did not like the hostile attitude of his brothers towards their step-brother Garuḍa. He went away and engaged himself in penances. Brahmā came and told him to ask for a boon. Śeṣa said that he did not want anything. Brahmā then told him to go down below the earth and hold it steadily on his head. Śeṣa is also called Ananta (*Mahābhārata*, I, chs. 35–36).

SETUBANDHA, also called *Rāvaṇavaha* or *Dahamuhavaha*, is a long narrative poem in Māhārāṣṭrī Prakrit. It is said to have been written by Pravarasena II (c. 410–c 440), the Vākāṭaka king. It describes the story of the *Rāmāyaṇa* from the expedition to Laṅkā up to the death of Rāvaṇa and the recovery of Sītā.

SHCHERBATSKOY, Fyodor Ippolitovich was born on 19. 9. 1866 in Keltse, Poland. He was educated in the Lyceum in Tsarskoye Selo, near St. Petersburg and the St Petersburg University. Later he went to Vienna and studied Indian poetics and grammar with Buhler. Shcherbatskoy was for a long time Professor of Sanskrit at the St Petersburg (later Leningrad) University. In

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his earlier days he specialized in Poetics, but then he became an authority on Buddhist Logic. He came to India in 1910 and studied Nyāya and Mīmāṃsā in the traditional method from two scholars of Mithilā. He was given the honorary title of Tarkabhūṣaṇa in Calcutta. He died sometime during the seige of Leningrad by the German Army in 1941–42. His great work is *Buddhist Logic* (2 Vols., 1930–32). His other works include: *Theory of Poetry in India*, (1902); *Theory of Knowledge and Logic According to Later Buddhists* (2 Vols. 1903–09); etc.

His name is written as Stcherbatsky in English transliteration.

Shell script, ("*Śaṅkha-lipi*"), a kind of writing found on sculptures, rocks in caves, seals, etc. in many parts of the country. The name is given to the script because its characters sometimes bear apparent similarity to the shape of a *śaṅkha*, conch shell. Short inscriptions, usually four to nine signs, have been found from Akhnur (Jammu and Kashmir) in the north to Sandur (Karnataka) in the south, and Susunia (West Bengal) in the east to Junagadh (Gujarat) in the west. Four Shell inscriptions have been found in Indonesia, also.

The script was used from c. AD 350 to AD 700 and perhaps later. Several attempts have been made in the past to decipher the script in the last 150 years; but success was achieved for the first time when Bratindra Nath Mukherjee, Professor of Ancient Indian History and Culture, Calcutta University was able to read the inscription on the statue of a horse in the Lucknow Museum, in March, 1983. He read the name *Śrī-Mahendrāditya* and a few more letters. (This statue was, apparently, of the horse sacrificed at the *Aśvamedha* of the Gupta Emperor Kumāragupta I whose epithet was Mahendrāditya.) Mukherjee has since then read about 20 more inscriptions in this script.

It was found that the Shell script was a highly ornamented form of the Brāhmī script. The letters were sometimes turned by 60° to 90° anti-clockwise. (B. N. Mukherjee, Decipherment of 'Shell Script', *Bulletin of Museums and Archaeology*, No. 31, June 1983, State Museum, Lucknow)

SHINGON, (Sanskrit, *mantra*), name of a Buddhist sect of Japan. It was established in the early years of the 9th century by Kobo Daishi, also known as Kukai. The principal scripture of the

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sect is the *Mahāvairocana-sūtra* (Japanese, Dainichi-kyo). This mystic sect became one of the most popular, not on account of its esoteric aspect, but because of the beauty of its religious ceremonies. And it has exercised a very notable influence on the Buddhist art of Japan. The Shingon calls itself the mystic sect, because it declares itself in possession of the secret that allows man during his terrestrial life to attain to the Buddha nature. In the *maṇḍala*, or representation of the universe, of this sect Dhyāni-buddha Vairocana occupies the centre and everything converges on this centre, aiming at the absolute. Vairocana is the lord of the cosmos. Other Buddhist deities appear in the *maṇḍala* under different forms and situations to indicate the various manifestations of the lord of the cosmos.

SHRI VENKATESWAR STEAM PRESS, 7th Khetwadi, Bombay-4, a commercial organization, established in 1871, has published all the *Purāṇa*s and *Upa-Purāṇa*s and many other Sanskrit works and their Hindi translations.

Siam Nikāya, the highest community of Buddhist monks of Sri Lanka. It is so called because it received its authority from Siam (modern Thailand) in the 18th century. It is distinguished chiefly by caste, only members of the highest caste, the Goigama caste, of Sri Lanka being admitted. The other two monk communities are Amarapura (q. v.) and Ramanya Nikāyas. This last is distinguished by slightly stricter discipline. There is no difference in teaching between the *nikāya*s.

SIAM SOCIETY, formerly Thailand Research Society, was established in Bangkok in 1904 for the encouragement of arts, sciences and literature in Siam and neighbouring countries. The name of the Society has changed several times. In 1944 it resumed its former name, Siam Society. The *Journal* of the Society has been published since 1904.

Siddha (1), "perfected", a class of semi-divine beings. They live in the region of the sky below the moon (*Sūrya-siddhānta*, XII, 31).

Siddha (2), "perfected, accomplished", a *yogī* who has acquired the eight *siddhi*s (see *aṣṭa-siddhi*) or supernatural faculties, one who

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has attained liberation while living, i. e., become *jīvan-mukta*. Eighty four *siddhas* are mentioned in Nātha-pantha, starting with Matsyendranātha. He was followed by Gorakṣanātha, Caurangīnatha, Cāmarīnātha, Tanti-pā, Hāli-pā, Kedārī-pā, etc. Eighty four *siddhas* are known in Tibet also. Their names are Lūhi-pā, (Matsyendra), Līlā-pā, Virū-pā, Dombi Heruka, Śābara, etc.

A *siddha*, in Jainism, is one who has attained perfect knowledge and infinite bliss and power. The term is sometimes taken as equivalent of *tīrthaṅkara*.

Siddha (3), a system of medicine practised in South India. The system endeavours to make its user a *siddha* by making his body fully resistant to diseases. Primary emphasis is given in the system on the use of mercury. The practitioners of the *siddha* system depend much on *Nāḍī-śāstra*, the science of pulse. A speciality of the system is the technique of examining the urine of the patient for diagonistic purpose. All the texts of this system are in Tamil. In the traditional history of the system 18 Siddhars or great masters are mentioned. There are two or three lists of these masters. All of them mention Śiva as the first Siddhar. See also Rasa (3).

SIDDHA-HEMACANDRA, another name of the *Śabdānuśāsana* of Hemacandra. *Siddha* here is from the name of the Caulukya king Jayasiṃha-Siddharāja who was a friend and admirer of Hemacandra.

Siddhānta, general name for any fixed or established or canonical text book, or received scientific treatise on any subject, especially on astronomy and mathematics.

SIDDHĀNTA KAUMUDĪ, a celebrated grammatical work by Bhaṭṭoji Dīkṣita (q. v.).

SIDDHĀNTA ŚIROMAṆI, an astronomical work by Bhāskarācārya. See Bhāskara II.

SIDDHĀRTHA, "One who has attained his goal", the worldly name of the historical Buddha.

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SIDDHA-YOGA, also called *Vṛnda-mādhava*, is a medical work by Vṛnda (9th or 10th century). The work deals mainly with the treatment of diseases, but discusses the diagnosis of diseases also. The author quotes from Caraka, Suśruta and Vāgbhaṭa. He also mentions several medicines not mentioned in these works.

SIDDHESHWAR VARMA was born in Rawalpindi on 3. 11. 1887. He studied Sanskrit privately at home, but obtained his M. A. degree in History from the Punjab University in 1911. In about 1915 he was made the Professor of Sanskrit at the State College in Jammu. He retired from this post in November, 1943. In 1927 he obtained the degree of D. Litt. from the London University, for his thesis, "Critical Studies in the Phonetic Observations of Indian Grammarians". Later he studied the dialects of the Himalayan peoples and published lexicons on six of these dialects. Siddheshwar Varma has contributed many articles on linguistics and allied subjects in learned journals.

Siddhi, superhuman power or faculty which the *yogī*s try to attain. See *aṣṭasiddhi*.

SĪGIRIYA in Sri Lanka is a rock fortress built by King Kassapa (AD 511–29). In two rock pockets here, there are some wall paintings which seem to belong to an Andhra style of painting. The subject of these paintings is a parade of opulent and sensuous females advancing singly and in pairs. The figures are meant to be those of divinities, for they are veiled in cloud below the waist, a device regularly used to designate divine beings in India.

SĪHABĀHU, according to the *Dīpavaṇsa* and *Mahāvaṇsa*, the chronicles of Sri Lanka, was the father of Vijaya (q. v.). Sīhabāhu's father was a lion and his mother was a princess of Vaṅga. He had a sister Sīhasīvalī. When he was 16 he escaped with his mother and sister and arrived in the capital of Vaṅga. Later he killed his father for a reward and was offered the throne of Vaṅga. He refused this and founded a city, Sīhapura, in his native country of Lāḍa, and there lived with Sīhasīvalī, whom he made his consort. They had 32 children, of whom Vijaya was the eldest. He was called Sīhabāhu because his hands and

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feet were like a lion's paws. (The name is Sanskritized as Siṉhavāhu.)

Sīhala or **Sīhalā**, the name given to Vijaya and his companions, founders of the Sinhalese race in Sri Lanka It is said tha Sīhala was the name given to Siṉhavāhu (Pali, Sīhabāhu) because he had killed the lion, and because of their connection with him, Vijaya and companions were also called Sīhalā. The term, thereafter, became the name of the inhabitants of Sri Lanka.

Sikh(s), "*śiṣya*s, disciples", originally belonging to the movment designed to see unity between the best of Islam and best in Hiduism, have evolved a distinct relegion. The tendencies towards a unified devotionalism were emerging in the teachings of Kabir and others. These were crystallized in the life and teachings of Nānak (1469–1539), who was the first of the ten *Guru*s or leaders of Sikh community. He preached unity of God, devotion or *bhakti* summed up in repetitions of the divine name, equality of men of different castes, evils of image worship, importance of brotherly love, and need of a *Guru* as a guide. His disciples grew into a separate community largely because of commensality practised by Nānak and his followers. The sect was originally called Nānak-panthī. The last Guru, Gobind Singh welded his followers into a new community Khālsā, with its own initiation and outer badges. (See Keshgarh Sāhib.) He also decreed that after him the community will have no human *Guru* and the *Ādi Granth* would be considered the *Guru* of the community. Hence it is also called *Guru Granth*. See also *Ādi Granth*, Akāl Takht.

ŚIKHAṆḌĪ, son of Drupada, and a great warrior. He was Ambā (q. v.) in his previous birth and born to wreak vengeance on Bhīṣma who had been the cause of her misfortune. Bhīṣma had sworn that he would not fight with a person who was previously a girl. When Arjuna was unable to defeat Bhīṣma, he placed Śikhaṇḍī in his front and started shooting his arrows from behind Śikhaṇḍī, and fatally injured Bhīṣma (*Mahābhārata*, VI, ch. 120).

Śikhara, "mountain peak", the tower of a temple, particularly of a *Nāgara* (q. v.) i. e., North Indian temple. The outlines of the tower gradually incline inwards in convex curves. At the top

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of the tower there is an *āmalaka*.

Śikhariṇī, name of a metre. It has 17 syllables in each quarter, consisting of ⏑———————, ⏑ ⏑ ⏑ ⏑ ⏑ —— ⏑ ⏑ ⏑ —. The whole of the *Saundarya-laharī*, for instance, is composed in this metre.

Sikh Gurus

	Name	Birth	Installation	Death
1.	Guru Nanak	15—4-1469		22-9-1539
2.	Guru Angad	31—3-1504	14—6-1539	29—3-1552
3.	Guru Amar Das	5—5-1479	29—3-1552	1—9-1574
4.	Guru Ram Das	24—9-1534	1—9-1574	1—9-1581
5.	Guru Arjan	15—4-1563	1—9-1581	30—5-1606
6.	Guru Har Gobind	14—6-1595	30—5 1606	3—3-1644
7.	Guru Har Rai	26—2-1630	8—3-1644	6-10-1661
8.	Guru Har Krishan	7—7-1656	7-10-1661	30—3-1664
9.	Guru Tegh Bahadur	1—4-1621	30—3-1664	11-11-1675
10.	Guru Gobind Singh	22 12-1666	11-11-1675	7-10-1708

Sri Guru Granth Sahib (also called *Ādi Granth*) compiled by Guru Arjan, was enshrined by him in the Golden Temple, Amritsar, in 1604 In 1708, Guru Gobind Singh ordained that, after him, *Sri Guru Granth Sahib* shall be the Guru for the Sikhs for ever. See also Akal Takht.

Śikṣā, "instruction", one of the six *Vedāṅga*s or sciences necessary for the study of the Vedas. *Śikṣā* deals with correct pronunciation, accentuation, etc. of the texts of the Vedas. The extant *Śikṣā* works are: *Pāṇinīya-śikṣā* for the Ṛgveda and Yajurveda; *Nāradīya-śikṣā* for the Sāmaveda; *Vyāsa-śikṣā* for the Kṛṣṇa-yajurveda; *Yājñavalkya-śikṣā* for the Śukla-yajurveda; and *Māṇḍūkya-śikṣā* for the Atharvaveda.

Śikṣāpada (s), "rules (s) of training", ten in number, form the second chapter of the *Khuddakanikāya*. They are the ten vows of a novice. (See *pabbajjā.)* The Buddhist *śīla* (morality) is mainly observing these ten rules. They are thus also called *daśa-śīla*, and the first five of them form *pañca-śīla*, the five precepts. The *śikṣā-pada*s require abstention from: 1. taking life; 2. taking what is not given; 3. sexual misconduct (interpreted as anything less than chastity for the monk and as sexual conduct contrary to proper social norms, such as adultery, for the layman); 4.

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false speech; 5. use of intoxicants; 6. eating after midday; 7. worldly amusements; 8. adornment with ornaments and perfume; 9. use of high and luxurious beds; 10. acceptanee of gold and silver.

The first five precepts (*pañca-śīla*) are to be observed by monks and laymen alike. The eight precepts (*aṣṭa-śīla*, the first nine, with seven and eight combined as one) are occasionally observed by laymen for a limited period, such as during the *uposatha*. The full ten vows are observed only by monks and nuns.

ŚIKSĀ-SAMUCCAYA, "the Sum Total of the Doctrine", is a manual of Mahāyāna Buddhism by Śāntideva. The work consists almost entirely of quotations and extracts from sacred texts. The work is considered a valuable introduction especially to the ethical doctrine of the Mahāyāna.

Śīla, morality. The term is used in Buddhism in the sense of right conduct and right livelihood. One can observe *śīla* by adhering to certain rules. Each rule enjoins a person to refrain from some action, such as killing, theft, etc. For monks and nuns there are ten such rules called *daśa śīla*, ten rules of morality. Laymen are expected to observe the first five of these ten rules. These five rules constitute the *pañca-śīla*. See also *śiksāpadas*.

Śīla is the second of the *pāramitās* in Mahāyāna.

Śīlamīmāṇsā Jātaka (1). This is the 86th story of the *Jātaka*.

Bodhisattva was the priest of Brahmadatta, king of Vārāṇasī. He wished to test the respective powers of virtue and learning. One day he stole some money from the treasury, and was caught.

When he was being led before the king, he saw snake charmers exhibiting their snake and warned them lest it should bite them. They said. "He is not like you, for he is good." The king ordered the priest to be punished; but on hearing of his intention, he allowed him to become an ascetic.

Śīlamīmāṇsā Jātaka (2). This is the 290th story of the *Jātaka*. The story is nearly the same as that of the of Śīlamīmāṇsā Jātaka(1).

Śīlamīmāṇsā Jātaka (3). This is the 305th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the pupil of a famous teacher. The teacher wish-

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ing to test them told his 500 students that he wished to give his daughter in marriage and asked them to steal things for ornaments and clothes without letting any one know. They all did this except Bodhisattva who brought nothing. When asked the reason of his behaviour, he said, "You accept nothing unless brought in secrecy, but in wrong-doing there is no secrecy." The teacher then explained his intention; and very pleased with Bodhisattva, gave him his daughter in marriage.

Śīlamīmāṉsā Jātaka (4). This is the 330th story of the *Jātaka*.

Bodhisattva who was the priest of the king of Vārāṇasī took leave of the king and became an ascetic. One night he was resting in the house of a villager. Piṅgalā, the maid servant in that house had fixed a tryst with her lover the same night. She waited for him the whole night, and when he did not come, she went to sleep at dawn. Bodhisattva thought that when she was hoping that her lover would turn up she was restless; but when she had lost all hope she was sleeping peacefully. Hope was thus the cause of misery, and absence of hope gives one peace. See also Piṅgalā.

Śīlamīmāṉsā Jātaka (5). This is the 362nd story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇāsī, Bodhisattva was his priest. He was both learned and good; but wishing to test which quality brought greater honour, he started stealing money from the treasury. On the third occasion he was caught and led before the king. He explained his behaviour to the king, and having discovered that virtue was the more highly esteemed he became and ascetic with the king's leave.

Śīlaniśaṇsa Jātaka. This is the 190th story of the *Jātaka*.

Once a pious disciple of Kāśyapa Buddha went to sea with a rich barber. The barber's wife had requested the disciple to look after his welfare. The ship was wrecked and the two swam by means of a plank to a desert island. There the barber killed some birds and ate them, but the lay disciple refused to share and meditated on the *Tri-ratna* (Three jewels). The *Nāga* king of the island, moved by this, turned his body into a ship, and with the god of the seas as the helmsman offered to take the lay disciple to Jambudvīpa. The barber also wished to go, but his plea

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was refused because he was not holy. Thereupon the lay disciple made over to him the merits of his own virtue, and the barber was taken on board. Both were conveyed to Jambudvīpa and provided with wealth.

Bodhisattva was the god of sea.

ŚILAPPADIKĀRAM, "The Jewelled Anklet", a Tamil epic traditionally attributed to Ilankovaṭikal. This poem and the *Rāmāyaṇa* of Kamban are looked on as the national epics of Tamil people. The poem describes the story of Kannagi and her husband Kovalan, the son of a wealthy merchant. Kovalan after living happily for some time with his lovely wife, fell in love with a dancer called Mâdavi and left her. After spending all his wealth with the dancer, he returned repentently to his uncomplaining wife. Their only fortune was a precious pair of anklets. With these as their capital they went to Madurai to make their fortune. Kannagi gave one of her anklets to Kovalan for selling. Just near about that time, the queen of Neduñjeliyān, king of Pandyas, had lost one of her anklets. Kovalan was suspected to be the thief when he tried to sell Kannagi's anklet. He was caught and cut down immediately by the king's guards. Kannagi was grief-stricken when she heard about her husband's death. She went with her other anklet to the king and accused him of murdering her innocent husband. The king realized his error and in remorse died on the spot. Kannagi then cursed the city of Madurai. She tore off her left breast with her own hands and threw it on the street. A fire then engulfed the city, but the patron goddess of Madurai interceded with Kannagi and she agreed to take back her curse. The fire abated. Kannagi died after a few days of the loss of blood and was reunited with Kovalan in heaven. She was deifled, and became the patron goddess of wifely loyalty and chastity.

Śilavan-nāga Jātaka. This is the 72nd story of the *Jātaka*.

At the time when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the leader of 80,000 elephants in the Himâlaya. One day he saw a forester of Vārāṇasī who had lost his way, and feeling compassion for him took him to his own dwelling, fed him and then taking him to the edge of the forest, set him on his way to Vārāṇasī. The man noted all the landmarks, and on reaching the city, entered into an agreement with ivory work-

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ers to supply them with tusks. He then returned to the forest and begged Bodhisattva for a part of his tusks, pleading poverty and lack of livelihood. Bodhisattva allowed the ends of his tusks to be sawn off. The man returned again and again, until, at last, Bodhisattva allowed him to dig out the stumps as well. As the man was on his way back to Vārāṇasī, the earth opened up and he fell into the fires of hell.

Devadatta was the forester.

Śilpa-śāstra, a type of literature dealing with iconography, architecture, town-planning, etc. *Mānasāra* and *Samarāṅgana-Sūtradhāra* are two of the important works in this category. Chapters on some of these subjects are also found in the *Bṛhat-saṃhitā*, *Kāmikāgama* (see *Āgama*), etc.

Sīmantonnayana, parting of the hair of an expectant mother, a *saṃskāra* (q. v.).

SIMUKA, was the founder of the Andhra (Śātavāhana, q. v.) dynasty according to the *Purāṇa*s (*Matsya P.*, ch. 273).

SINERU, the name in Pali of Meru. Other names of Sineru are Sumeru, Hemameru and Mahāneru.

SINGHASĀRI, name of a kingdom of eastern Java which flourished in the 13th century. The last king of Singhasāri was Kertanagara (q. v.).

SIṄGHANA, (c. 1200–c. 1247), was the most distinguished member of the Yādava dynasty of Devagiri. He was a great conqueror, and ruled over a kingdom which included the whole of the Central and Western Deccan. Siṅghana was a patron of the astrologers Caṅgadeva and Anantadeva. Śārṅgadhara wrote a treatise on music entitled *Saṅgīta-ratnākara* during his reign.

Siṃhacarma Jātaka. This is the 189th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a farmer. A merchant used to go about hawking goods. His pack was carried by a donkey. When he rested, he would throw a lion's skin over the donkey and let him loose in the fields. The farmers taking him for a lion, dared

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not stop him from eating their crops. But one day they summoned up courage and armed themselves, and approached the animal with great uproar. The donkey frightened to death heehawed. Bodhisattva who was there said that the animal was actually a donkey. The farmers cudgelled him to death. Kokālika was the donkey.

SIṆHALADVĪPA, (Pali, Sihaladīpa), a name of Sri Lanka. It is derived from the name of the people who were called Sīhala (q. v.) or Sīhalā.

Siṇhakroṣṭuka Jātaka. This is the 188th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a lion. He had a cub by a she jackal. The cub was like his sire in appearance, but like his dam in voice. One day, after rain, when the lions were gambolling and roaring together, the cub thought of roaring with them too, and yelped like a jackal. Thereupon all the lions at once fell silent. When Bodhisattva was told of this, he ordered the cub to keep quiet.

Kokālika was the jackal-cub.

Sinhāsana, "throne". It also means "lion-sitting-posture", an *āsana*-posture similar to the *kūrmāsana*, but the palms of the hands, with the fingers kept stretched out, rest on the thighs. The mouth is kept open and the eyes are fixed on the tip of the nose.

SIṆHĀSANA DVĀTRIṆSIKĀ, the 32 stories told by the images which supported the throne of King Vikramāditya. The stories are known as *Vikrama-carita* in South India. There are a number of versions of these stories. The Bengali recension is based on the version of Jaina Muni Kṣemakara. Both the Jaina and the Southern versions are later than the 13th century, for both of them mention the *Dānakhaṇḍa* of Hemādri (13th century).

SIṆHAVĀHU. See under the Pali name Sīhabāhu.

SIṆHIKĀ, name of a *rākṣasī* who lived in the sea between India and Laṅkā. When Hanumān was crossing over this sea, she with

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her magical power seized his shadow and pulled him towards her wide open mouth. Hanumān reduced the size of his body, entered her mouth and then her stomach and tore her body open from inside, killing her (*Rāmāyaṇa*, V, ch. 1).

Sinīvālī, a newmoon mixed with the 14th day of the dark fortnight. Sinīvālī is considered a sort of divinity in the Ṛgveda (II, 32, 6–7) See also *anumati*.

Śirā, a duct. According to the *Caraka-saṇhitā*, (I, 30. 11), a *śirā* is same as a *dhamanī* (q. v.); and it is called a *śirā* because *śirās* go (*saraṇāt śirāḥ*) to the different parts of the body. The *Suśruta-saṇhitā* (III, 9. 3) does not agree that *dhamanīs* and *śirās* are same. Ḍalhaṇa, the commentator, explaining this says that *śirās* carry *vāta*, *pitta*, *śleṣmā*, blood, etc., and have different colours; while the *dhamanīs* carry the sense impressions of sound etc., and have no colour.

SIRCAR, Dines Chandra was born on 8. 6. 1907. He was educated at the Calcutta University, where later for some time he was a lecturer. In 1949 he joined the Archaeological Department of India. From 1955 to 1961 he was Government Epigraphist of India. From 1962 to 1971 Sircar was Professor of Ancient Indian History and Culture at the Calcutta University. He died on 10. 1. 1985. Sircar was a prolific writer. The number of his papers exceed 1,200. His books include: *Successors of the Satavahanas in the Eastern Deccan* (1935); *Early Pallavas* (1936); *Select Inscriptions Bearing on Indian History and Civilization* (Vol. I, 1942; Vol. II, 1981); *The Śākta Pīṭhas* (1948); *Studies in the Geography of Ancient and Medieval India* (1960); etc.

SIRKAP, the local name of the site where the Greeks built the second city of Taxila in the 2nd century BC. The first city, whose ruins are known as Bhir mound, was built many centuries earlier. When the Greeks came they transferred the capital to Sirkap.

SIRPUR, ancient Śrīpura, in the Raipur District was the capital of Dakṣiṇa Kośala in the seventh century. The place has several Buddhist remains, including those of two brick temples of the Buddha and their adjoining monastery. The most important

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monument of Sirpur is a large brick temple of Viṣṇu. This temple, known as the Lakṣmaṇa temple, was built in the late seventh century. The temple is decorated with excellent sculptures.

Śiśna deva, "phallus worshipper". The term occurs twice in the Ṛgveda, in VII, 21. 5 and in X, 99. 3. The first reference is a prayer, "Let *Śiśna devā* not disturb our *yajña*". In the second instance, the meaning of the term is not clear. It may there mean "lecherous people". Evidently the Vedic people did not like the *Śiśna-deva*.
See also *liṅga*.

Śiśumāra Jātaka. This is the 208th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a monkey living on the bank of the Gaṅgā. The wife of a crocodile living in the river saw him and wished to eat his heart. Her husband, therefore, grew friendly with the monkey, whom he suggested taking across the river on his back, so that he might eat of fresh fruits on the opposite bank. The monkey trusted him and climbed on his back, but halfway across the river, the crocodile began to sink and then confessed his intentions. The monkey thereupon laughed and told him that he never took his heart when he went climbing trees, otherwise it would get torn to pieces. He like all other monkeys left it on a tree. He showed some figs hanging on the opposite bank. The crocodile believed him and took him across where he hoped to get his heart. But the monkey jumped on the bank and laughed at his stupidity.

Devadatta was the crocodile and Ciñcā Mānavikā his wife.

(Śiśumāra is a porpoise. The term has been used here in the sense of crocodile.)

ŚIŚUNĀGA, name of a king known only from the *Purāṇas*. See Śaiśūnāga.

ŚIŚUPĀLA, king of Cedi. His mother Śrutaśravā was a sister of Vasudeva. Śiśupāla thus was a cousin of Kṛṣṇa. He was a foe of Kṛṣṇa, for, Kṛṣṇa had carried off Rukmiṇī, his intended wife. He attended the Rājasūya *yajña* of Yudhiṣṭhira. When Kṛṣṇa was named the chief guest at the *yajña*, Śiśupāla was annoyed

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and started abusing him. Kṛṣṇa then killed him (*Mahābhārata*, II, chs. 36–44).

ŚIŚUPĀLA-VADHA, a *mahàkāvya* by Māgha. The story is based on an episode of the *Mahābhārata* (II, chs. 36–44), but the poet introduces many changes. See Śiśupāla.

ŚIŚUPĀLGARH is an ancient fort on the outskirts of Bhuvaneswar in Orissa. The site was excavated in 1948. The fort was square in shape with each side about 1,200 metres. The walls, eight to nine metres high, were made of clay, with a top layer of mortar made up largely of small fragments of laterite with a rivement of fired brick. On each side, two gates afforded access to the interior, and there seemed to be towers at the corners.

The area was occupied from about 300 BC to about AD 300. It is possible that it was the site of Tosalī mentioned in the Kaliṅga edicts of Aśoka inscribed on the Dhauli hills about five kilometres away. Śiśupâlgarh could also be Kaliṅganagara, capltal of king Khāravela, mentioned in the Hāthigumphā Inscription not far away.

ŚIṢYADHĪVṚDDHIDA-TANTRA, "the book that serves to increase the intelligence of the students", an astronomical work by Lalla. It is based on the *Āryabhaṭīya*. Bhāskara has written a commentary on it.

SĪTĀ (1), one of the three west-ward flowing streams of the Gaṅgā (q. v.), as she comes out of the Vindu-sara. Sītā then flows through the countries of Sirindharas, Kukuras, Varvaras, Cīnas, Yavanas, Śakas, Ruṣāṇas, and Kunindas, and then goes into the Western ocean (*Brahmāṇḍa-purāṇa*, ch. 51). According to the *Matsyapurāṇa*, (ch. 121) the countries through which the Sītà flows are those of Kukura, Raudhra, Barbara, Yavana, Khasa, Pulinda, Kulattha, Aṅgalokya and Vara. Sītā is perhaps the Tagdumbush branch of the Yarkand river in Central Asia.

SĪTĀ (2), "furrow", personifies a goddess (Ṛgveda, IV, 75). This hymn is addressed to the Lord of the field (*Kṣetrapati*).

SĪTĀ (3), "furrow", daughter of Janaka king of Mithilā, and wife of

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Rāma. She sprang up from the plough of Janaka while he was cleansing the field; hence her name (*Rāmāyaṇa*, I, ch. 66). Janaka had decided that he would give Sītā in marriage to the man who would be able to bend the bow of Śiva which he had. Rāma did this and got Sītā as wife. Sītā left Ayodhyā with Rāma when he went to the forest on 14 years' exile. Near about the end of this period, Rāvaṇa, the *rākṣasa* king of Laṅkā, abducted Sītā. He made many efforts to win her but she remained firm against all persuasions and threats. Rāma went to Laṅkā and killed Rāvaṇa, but he received Sītā coldly and refused to take her back for it was hard to believe that she had retained her honour. Sītā proved her purity by the ordeal of fire. They then came back to Ayodhyā and lived happily for some time. But the people of Ayodhyā blamed Rāma for taking back a wife who had been in the power of a *rākṣasa* king. So, although she was pregnant, Rāma banished her in the forest near the hermitage of Valmīki. Sītā gave birth to twin sons Kuśa and Lava. Valmīki brought them up. One day the boys strayed to their father's capital. He recognized and acknowledged them and then recalled Sītā. She returned and publicly declared her innocence. But her heart was wounded. She called upon her mother earth to attest her purity, and she did so. The ground opened, and Sītā was taken back into the source from which she had sprung.

See also Mādhavī.

SITĀBHIÑJI, a place in the former Keonjhar state in Northern Orissa. A painting depicting a royal procession was discovered on a rock here in the forties of this century. The painting shows a king on an elephant preceded by footmen, a horseman and a dancing woman, and followed by an attendant woman. An inscription in characters apparently of the fourth century reads, "Royal Procession of Mahārājā Srī Disā Bhañjas".

ŚĪTALĀ, name of the goddess of smallpox in Northern India. Her icon, usually a fetish of crude stone with (occasionally) a painted human face is found in almost all the villages. Her *vāhana* (vehicle) is *gardabha* (donkey). She is worshipped both for the prevention and cure of the disease. The South Indian counterpart of Śītalā is Māriyamman. The smallpox goddess is called Ā–i in Assam, and Thākurānī in Orissa.

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ŚĪTALANĀTHA, name of the tenth *tīrthaṅkara* (q. v.) of the Jainas. The name of the *yakṣa* attending on him is Brahmeśvara or Brahmaśānti. The name of the *yakṣiṇī* is Mānavī according to the Digambaras, and Aśokā according to the Śvetāmbaras. The emblem of Śītalanātha is *śrīvṛkṣa* (wishing tree) according to the Digambaras, and *śrīvatsa* according to the Śvetāmbaras.

SITĀMARHI, a place about 20 kilometres south of Rājagṛha. There is an ancient cave here carved out perhaps by the Ājīvika sect. It is rectangular in shape, 4.7 metres by 3.4 metres. It is hollowed out of an isolated granite boulder lying detached by itself, and not near any other rocks. It is perhaps the oldest cave in Bihar.

Sitār, is the most popular string instrument of North India. It is made of seasoned gourd and teakwood with ivory inlay. The track along the elongated wooden stem consists of 20 movable frets of curved brass, easily adjusted to suit the different scales of the *rāga*s to be played. There are six or seven main playing strings above these frets and 19 sympathetic strings for resonance below. The main strings are played with a wire plectrum worn on the index finger of the right hand. The plectrum is a piece of wire twisted three-dimensionally to facilitate the intricate motions of the fingers. The *sitār* can cover four octaves.

The *sitār*, a modification of the *vīṇā*, was probably first introduced by Amir Khusrav, poet and musician at the court of Sultan Allauddin (AD 1295-1316).

Sitātapatra, "white umbrella", name of an emblem of royalty. See *rāja-kakuda*.

SITA TĀRĀ, "the white Tārā", an incarnation of Tārā. Sron-btsan-Sgam-po, the first Buddhist king of Tibet had two queens. One was daughter of Aṇśuvarman, king of Nepal. The other was a relative of Tai tsung, emperor of China. She was of lighter complexion. Both were fervent Buddhists. They were speedily promoted to the rank of Tārā and given the names Śyāma Tārā and Sita Tārā respectively.

SITTANNAVĀSAL, near Pudukkottai in Tamil Nadu, contains a rock-cut Jaina sanctuary. It is a square hall with a vestibule

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and is noted for its frescoes. These are stylistically akin to those in Ajanta, and belong perhaps to the 9th century. The most notable among these is the one on the ceiling of the vestibule depicting animals drinking from a lotus pool.

ŚIVA, "Auspicious One", with Viṣṇu, one of the two great gods of Hinduism. These two with Brahmā form a triad. Brahmā is conceived as a creator, Viṣṇu as preserver and Śiva as destroyer. Śiva is thought to be a pre-Vedic god, particularly because many of his attributes, as Mahāyogī or Paśupati, are found on the seals of the Indus Valey Civilization. Śiva's name does not occur in the Ṛgveda. The Vedic religion conceived of a god Rudra as representive of dreadful and destructive phenomena. At some stage Rudra and Śiva were combined, and an idea of Rudra–Śiva developed. He was a terrible and yet a benignant god.

An aspect of Śiva is that of a Mahāyogī, the Great Yogī and patron of *yoga*, who generates great power through austerities *(tapas)*. His body is covered with ashes and his hair is matted. The river Gaṅgā flows out of his hair. Śiva in another form is Naṭarāja, king of the dance, through which he dances out the creation and destroys the universe. Perhaps many gods from various parts of the country combined to form a composite god.

Śiva is generally worshipped in the shape of a piece of stone which is his emblem (*liṅga*); and in this form Śiva is the most widely worshipped god in the country. There is scarcely a village which does not contain a Śiva temple.

In mythology, Śiva resides in Kailāsa. His principal wife or Śakti is Pārvatī or Devī, in her various forms. Gaṅgā is sometimes mentioned as his second wife. His sons are Gaṇeśa and Skanda. There has been no doctrine of *avatāra*s or incarnations of Śiva except in a few sects imitative of Vaiṣṇavism. Among the sects devoted to Śiva the most important is the sect of Liṅgāyats or Vīraśaivas. Philosophical schools who have Śiva as the supreme god are Spanda-śāstra and Pratyabhijñā-śāstra of Kāśmīra Śaivism and Śaiva-siddhānta of South India.

ŚIVA DAYAL SINGH, (b. Tulsi Ram), founder of the Rādhā Soāmi sect, was born in Agra in 1818, in a devout Vaiṣṇava

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family. In 1861 he revealed himself as the *sant satguru* (true teacher of spirituality), and began instructing a group of followers. He wrote two books, one in prose and one in verse, both titled *Sār-bacan* ("Essential Utterances").

ŚIVA-JÑĀNA-BODHAM by Meykaṇḍa-deva (13th century) is the corner stone of the Tamil Śaiva Siddhānta. It is cast in the form of a commentary on 12 verses of the *Rauravāgama.*

ŚIVA-PURĀṆA, a sectarian *Purāṇa* which describes the greatness of Śiva. There is a difference of opinion about its status. In the list of 18 *Purāṇa*s given in the *Viṣṇu-Purāṇa* (III, 6. 12–23) it is mentioned as the fourth *Purāṇa*, while in the *Matsya-Purāṇa* (ch. 53) list, the *Śiva-Purāṇa* is not mentioned at all. Most probably it is a *Upa-purāṇa*, i.e., a minor *Purāṇa.*

Śivarātri, ("Siva's night"), the 14th day of the dark fortnight of each month. It is sacred to Śiva. See also *Mahāśivarātri.*

Śiva-sūtra (s), are the 14 aphorisms that form the introductory part of the *Aṣṭādhyāyī.* They are arrangements of the alphabets in a particular manner so that groups of them obeying the same grammatical rules could be conveniently formed. The *Śiva-sūtra*s are:

1. *a–i–u–ṇ*; 2. *ṛ–lṛ–k*; 3. *e–o–ṅ*; 4. *ai–au–c*;
5. *ha–ya–va–ra–ṭ*; 6. *la–ṇ*; 7. *ña–ma–ṅa–ṇa–na–m*;
8. *jha–bha–ñ*; 9. *gha–ḍha–dha–ṣ*;
10. *ja–ba–ga ḍa–da–ś*;
11. *kha-pha-cha–ṭha–tha–ca–ṭa–ta–v*;
12. *ka–pa-y*; 13. *śa–ṣa–sa–r*; 14. *ha–l.*

In the above arrangement, *a–c* means the vowels, *ha–l* means consonants, *kha–r* means the voiceless consonants, etc. All letters of the group from the first upto the one before the last are included, the last letter of each *sūtra* is excluded.

ŚIVA-SŪTRA, the earliest work on Kāśmīra Śaivism. The authorship is attributed to Śiva himself, who is said to have revealed it to Vasugupta, a sage, who lived toward the end of the eighth or the beginning of the ninth century.

ŚIVI was known for his kingly qualities. Agni and Indra wanted to

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find out if he actually possessed the same. They took the form of a pigeon and a falcon respectively. The pigeon flew to Śivi and asked for protection. The falcon chasing him asked Śivi to surrender the bird which was rightfully his food. Śivi said that no good king would surrender anybody who sought his protection. He was however prepared to give his own flesh of equal weight in exchange for the pigeon. Śivi cut off some flesh from his thigh, and placed it in the balance, but the bird was heavier. He cut again and again, and still the pigeon drew the scale, until the king placed his own body in the balance. Indra and Agni then took their own forms and blessed Śivi that he would get a valiant son (*Mahābhārata*, III, ch. 196).

Śivi Jātaka. This is the 499th story of the *Jātaka.*

Bodhisattva was once born as Śivikumāra, son of the king of Ariṣṭapura. He was educated at Takṣaśilā, and when his father died he became the king. He ruled well, and daily gave alms to the amount of six hundred thousand. One day the desire came to him to give part of his body to anyone who might ask for it. Śakra read his thoughts, and, appearing before him as a blind Brāhmaṇa, asked for one of his eyes. Śivi said that he would give both of his eyes, and sent for his surgeon Sīvaka. Amid protests and lamentations of his subjects and relations, the surgeon took out both the eyes and gave them to the Brāhmaṇa. Śivi thought that a blind man could not be a ruler. He handed over his kingdom to the ministers and retired to the forest. As he thought of his alms, Śakra's seat was heated. Śakra appeared before him and told him to ask for a boon. Śivi told him that he desired only death for he did not want to live as a blind man. Śakra said that he could not give him back the eyes, but these could be got if Śivi would perform an act of truth. Śivi performed the act of truth that he had obtained great satisfaction by giving away his eyes. His eyes were restored, but these eyes were neither natural nor divine, but eyes called "Truth, Absolute and Perfect". Śivi went back to his capital and again became king.

SKANDA, a name of Kārtikeya (q. v.), the war god.

SKANDAGUPTA, the last great emperor of the Gupta dynasty, ruled

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from c. 455 to c. 467. Throughout his reign he was occupied in warfare mostly against the Hūṇa invaders whom he defeated completely. The Gupta empire at the time of his death stretched from the Bay of Bengal to the Arabian Sea.

SKANDA PURĀṆA, is one of the 18 *Purāṇa*s (*Viṣṇupurāṇa*, III, ch. 6). The original form of this *Purāṇa* is no longer extant. There exist several *saṇhitā*s and *khaṇḍa*s which claim to be parts of the *Skanda-purāṇa*. See also *Kāśī-khaṇḍa*.

Skandha, (Pali, *khandha*), "aggregate of all that exists". The term is practically synonymous with the term *nāma-rūpa*, name and form. Every organized being consists of name and form. *Nāma* denotes all internal phenomena which form four of the five *skandha*s. These are *vedanā*, feeling; *saṇjñā* (Pali, *saññā*), notion or conception; *saṇskāra* (Pali, *saṅkhāra*), mental disposition; and *vijñāna* (Pali, *viññāna*), discrimination. *Rūpa* denotes all physical or external phenomena. It comprehends the four elements (*Mahābhūta*s), earth, water, fire and air, and every form springing from them.

Each of these five *skandha*s is a group, aggregate of 'bundle' of that type and these are continually in flux. Thus the physical nature of an individual is at any moment a process of flux of physical elements; similarly with feeling, conception, mental disposition and discrimination. Thus at different stages in his life history an individual exhibits different appearances and characteristics. This process of continual change is evident, even to the eye of 'commonsense', in the difference between the individual as a baby, a youth, a mature man, and an old man.

The *skandha*s are embodied in the five *dhyānibuddha*s in this way: Amitābha from *saṇjñā*, Akṣobhya from *vijñāna*, Vairocana from *rūpa*, Amoghasiddhi from *saṇskāra*, and Ratnasambhava from *vedanā*.

Śleṣa, "adhesion", "conjoined", pun or double entendre, name of a figure of speech. It is usually divided into two types: *śabda-śleṣa* and *artha-śleṣa*. According to Ruyyaka, a *śabda-śleṣa* occurs when, the expression, being differently split up, yields two diffent meanings. Here the words are really different, as is indicated by a difference of accent as well as by the effort required in pronouncing them. The *artha-śleṣa* occurs where

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the expression is same and has the same accent and effort but possesses two meanings.

The difference between *śleṣa* and *yamaka* (q. v.) another figure, is that in *yamaka* one word is used twice in two different senses, while in *śleṣa* a word is used once to carry two different senses.

Śleṣaka, one of the five kinds in which *kapha* a *doṣa* (q.v.) is divided. Its place is in the joints. It makes the joints flexible. (*Aṣṭāṅga-hṛdayam*, 1.12,17)

Śleṣmā' same as *kapha* q. v.).

Śloka, a stanza, especially of a particular kind of common epic metre also called *anuṣṭubh* (q. v.) (*Rāmāyana*, I, 2.33 gives a fanciful derivation of '*śloka*' from *śoka*, sorrow, the first *śloka* having been composed by Vālmīki grieved at seeing a bird killed. See *Ādi–śloka*). Since *śloka* or *anuṣṭubh* consist of 32 syllables the term came to be used by scribes as a measure of length of the text they copied, regardless of metres, and applied equally to prose. Thus the oldest extant recension of the *Prajnā-Pāramitā*, a prose text, is known as the "Eight Thousand", meaning that it is supposed to contain 8,000 x 32 syllables. This unit of length is also called a *grantha*, knot, and the total is sometiems found in the colophones of manuscripts, serving as a basis of payment.

ŚLOKA-VĀRTIKA, an exposition by Kumārila of a part of the *Śabara-bhāṣya*. It deals with the philosophical portion of Śabara's work as contained in the first chapter of the first book known as Tarkapāda.

SMĀRTA, in Northern India, is an orthodox Hindu, usually a Brāhmaṇa, who professes to follow the *Smṛtis*, i.e., the *Dharmasāstras* strictly. The term may also simply mean a person well versed in the *Smṛtis*.

In Southern India, Smārta is name of a sect. The members of the sect claim that Śaṅkarācārya was the founder of the sect. Their chief monastery is at Śṛṅgerī whose head is called *Jagadguru* ("teacher of the world"). They worship all the five major gods, viz., Viṣṇu, Śiva, Śakti, Ganeśa and Sūrya, and a Smārta temple contains the images of all of them. However, they

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usually give preference to Śiva. Their sectarian mark consists of three horizontal lines on the forehead made with sandal wood paste or cow dung ash. Their honorary title is *Śāstri* ("men of learning") or in Tamil *Ayyar*.

Members of the Smārta sect are found in Gujarat also.

See also Śrīvaiṣṇava.

SMITH, Vincent, (1848 – 1920), was born in Dublin. He joined the Indian Civil Service in 1869, and served in the region now known as Uttar Pradesh, rising to the rank of the Commissioner of a Division. He retired in 1900. Among his works are Early *History of India* (this had three editions in his life time, in 1904, 1908, and 1914); *History of Fine Art in India and Ceylon*, (1911); *Oxford History of India*, 1919); etc.

Smṛti, "memory", tradition, the *Dharma-sāstras* or the Institutes of the sacred law. See also *Śruti* (1).

SMṚTI-CANDRIKĀ, of Devaṇṇa Bhaṭṭa is a large work on *Dharma-śāstra*. It is considered authoritative in South India. The work gives many quotations from previous authors, and is thus useful in reconstructing their works.

Three other works on *Dharma-śāstra* under this name are known. They are by Śukadeva Miśra, Āpadeva and Vāmadeva Bhaṭṭācārya respectively.

SMṚTI-RATNĀKARA, a large work on *Dharma-śāstra* by Caṇḍeśvara of Mithilā.

Smṛtyupasthāna (s), a group of intellectual qualities possessed by *bodhisattvas* and *arhats*. They are conducive to enlightenment and are of four kinds: presentness of memory, thoughtfulness in regard 1. to the body; 2. to sensation; 3. to rising thoughts; and 4. to *Dharma*.

Snātaka, one who has performed ablutions marking the end of studenthood. Three types of *snātakas* are distinguished. One who has observed *brahmacarya*, but not completed his study of the Vedas is *vrata-snātaka*. One who has completed the study of the Vedas is *vidyā-snātaka*. One who has completed the

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study of the Vedas and also observed *brahmacarya* is *vidyavrata-snātaka* (*Yājñavalkyasmṛti*, 1, 51; Kulluka on *Manu* (III,2))

Śobhākara, author of *Alaṅkāra-ratnākara*, a work on poetics. Śobhākara criticises Ruyyaka's work. Jayaratha, the author of *Vimarśinī* (first quarter of the 13th century), defends Ruyyaka against Śobhākara's attack. Śobhākara, therefore, must have written this work in the latter part of the 12th century or the early part of the 13th century.

SOCIETE ASIATIQUE, 3 rue Mazarine, Paris 6e was founded in 1822. It has a library with 80, 000 volumes. It publishes the *Journal Asiatique*.

Ṣoḍaśa-rājakam. "Sixteen kings". The *Mahābhārāta*, (Droṇa *P.*, Chs. 55–71) gives briefly the lives of 16 kings who notwithstanding the fact that they were all charitable and pious did not live for ever, but died when their time came. These 16 kings were: Marutta, Suhotra, Paurava, Śivi. Dāśarathi Rāma, Bhagīratha, Dilīpa, Māndhātā, Yayāti, Ambarīṣa, Śaśavindu, Gaya, Rantideva, Bharata, Pṛthu and Jāmadagnya-Rāma. The word "king" thus stands for the number 16.

ṢOḌAŚĪ, name of one of the ten *Mahā-vidyās*. She is represented by Divyarātrī. See *Daśa-Mahāvidyā*.

SOḌḌHALA, author of *Udayasundarī-kathā*, describes himself as a Vāllabha Kāyastha of Lāṭa. He flourished about AD 1000 and lived in the court of king Mummuṇirāja of Konkan.

Sohgaura Bronze Plaque, was discovered in the last decade of the 19th century in the village of the same name about 10 kilometres from Bānsgāon in the Gorakhpur district. It is said to belong to the 3rd century BC, and some scholars believe that it is pre-Aśokan. The inscription in Brāhmī is an order from *Mahāmātras* (Ministers) of Śrāvastī that the two three-storied buildings (grain-stores?) situated in the Vasagama village should be used if calamities strike certain villages named; the buildings should not be used in good times.

(The plaque preserved in the Asiatic Society, Calcutta, was

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stolen in 1977-78. It is interesting to note that the name Vasagama (Bānsgāon) has not changed in all these 2,300 years).

SOLAṄKI, a Rajput clan, also known as the Caulukya (q.v.).

Soma, a sacred plant and also a god of the Vedic religion. A drink was made by crushing the Soma plant and straining its heated juice. The drink was red in colour (Ṛgveda, IX, 82 aud 83). It was offered at the libations to the gods and drunk by Brāhmaṇas. Soma was so important that the whole of the ninth book (*maṇḍala*) of the Ṛgveda is devoted to its praise and use.

Soma drinking lost its importance in Hinduism, and is rarely mentioned in the post-Vedic literature. The only reference to Soma drinking in the *Mahābhārata* occurs in Śāntiparvan. ch. 165, where it said that only those Brāhmaṇas who had stocks of three years' grain, i.e., those who were rich, were able to drink Soma. Why Soma drinking disappeared is not known. Perhaps the plant was no longer available or the technique of producing the liquor was lost.

Many attempts have been made in the past to identify the plant from which the Soma juice was extracted; but since the descriptions given in the texts are meagre, the attempts were not successful. The only thing on which there was agreement was that it was almost certainly not the Haoma of the Pārsis. There was a revival of interest in the subject when R.G. Wasson, a retired banker and a specialist on mushrooms, put forward the theory that Soma was the mushroom fly-agaric (Amanita muscaria). This mushroom was used in Siberia, until recently, as a narcotic. Wasson, in his book *Soma: Divine Mushroom of Immortality* (1968) examined the Vedic texts and gave quite convincing arguments in favour of his theory. However, some scholars said that they were unable to accept that Wasson had proved his theory. J. Brough, for instance, has tried to refute Wasson's theory in detail. One of Brough's important arguments was that whereas, according to the texts (Ṛgveda, IX, 1; etc.), Soma stimulated Indra and human warriors to battle, the effect of consumption of fly-agaric was generally stupor and unconsciousness (Soma and Amanita

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muscaria, *Bulletin of the School of Oriental and African Studies*, 1971, pp. 331–362).

SOMA, moon, same as Candra. Soma came out of the ocean when it was churned for *amṛta* by gods and demons (*Mahābhārata*, I, ch. 18). He was married to the 27 daughters of Dakṣa, but he loved Rohiṇī only, and neglected his other 26 wives. They complained to their father Dakṣa who cursed Soma so that he was afflicted with consumption. On his promising to treat all his wives equally he was advised to bathe in Prabhāsa. Soma thus recovered his effulgence. Soma bathes in Prabhāsa every new-moon day. (*Ibid*, IX, ch. 36)

Tārā, the beautiful wife of Bṛhaspati, preceptor of the gods, fell in love with Soma, and left her husband. When Bṛhaspati went to Soma to ask for his wife, Soma refused to return her. Finally a war was about to break out with the *asuras* helping Soma, and Indra leading the gods. Brahmā intervened, Soma agreed to return Tārā to Bṛhaspati and the war was averted. But Tārā was carrying at that time. Both Bṛhaspati and Soma claimed to be the father, but Tārā said that Soma was the father (*Devi-Bhāgavata*, I). Budha was this child. According to the *Viṣṇu-purāṇa* IV, ch. 6), the battle had actually broken out between the gods and the *asuras* over Tārā; and Brahmā intervened when this battle was about to destroy the world.

Somadatta Jātaka (1). This is the 211th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as the son of a poor Brāhmaṇa, who lived by ploughing. One of his oxen having died, he decided, on the advice of his son, to ask the king for an ox. Bodhisattva trained him, with great patience, in all the formalities to be gone through in an appearance at court, but at the crucial moment when the Brāhmaṇa was making the petition to the king, he used the word "take" where he meant to use "give". Bodhisattva's presence of mind saved the situation.

Somadatta Jātaka (2). This is the 410th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was Śakra. A wealthy Brāhmaṇa of Vārāṇasī left the world and became an ascetic in the Himālaya, where he

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adopted an elephant calf, calling it Somadatta. One day the elephant ate too much and fell ill. The Brāhmaṇa went in search of wild fruit for it, but before he could return the elepahnt was dead. The ascetic was filled with grief. Śakra saw this and, appearing before him reminded him that it was not for this that he had left wife, wealth and children.

SOMADEVA, author of the *Kathāsaritsāgara*, a version of the Kāshmirī recension of the lost *Bṛhatkathā*. The poet wrote this to divert the mind of Sūryamatī, the wife of king Ananta (q.v.) of Kāshmir, in the 11th century.

SOMADEVA SŪRI, a Digambara Jaina author who wrote, in about AD 959, his religious novel *Yaśastilaka*.

SOMĀNANDA, author of *Śivadṛṣṭi*, an important work of the *Pratyabhijñā* school of Kashmir, flourished in the beginning of the 10th century.

SOMANĀTHA (1), on the sea-coast in Saurāṣṭra, is one of the *jyotirliṅga*s. The temple of Somanātha was one of the richest temples of the country in the 11th century. Mahmūd of Ghazni attacked the temple in January 1025, destroyed it, and took possession of the vast wealth it contained, said to have been worth 20 million *dirham*s.

SOMANĀTHA (2), author of *Rāgavibodha* (q.v.).

SOMAPURA VIHĀRA, also called Somapurī Vihāra, name of a Buddhist monastery. Its ruins have been found at Pahārpur (q.v.).

SOMĀSKANDA, ("*sa*-Umā-Skanda"), representation (of Śiva) together with Umā and Skanda, an invariable feature of the Pallava temples where it occurs behind the *liṅga* on the wall of the cell. The description of happy Śiva and Umā in the company of Skanda as a boy in *Raghuvaṇśa* (III, 23) suggests this representation. It continues to be quite popular in the Tamil area, but no Somāskanda representation has been discovered in North India.

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Somavatī-amāvasyā, an *amāvasyā* (new moon) on a Monday is very holy. In Northern India people go and take a dip in the Gaṅgā on such a day. In the Deccan women go to an *aśvattha* (*Ficus religiosa*) tree, worship Viṣṇu and circumambulate the tree 108 times.

SOMEŚVARA. There were several kings with this name, belonging to various dynasties: Cola, Cālukya, Hoysala, Paramāra, etc. The Cālukya king Somesvara III (1126-1138), is famous for his compilation of the encyclopaedic work *Mānasollāsa.* He had thus the epithet *Sarvañja-bhūpa*, the All-knowing King.

SOMNĀTHPUR, about 30 kilometres from Seringapatam contains a Keśava temple built in 1268. It is of moderate size and illustrates the Hoysala mode in its full maturity. It has a triple-shrined composition and is situated within a quadrangular court with a cloister of cells all round. The temple has been preserved in a perfect state.

Śoṇaka Jātaka. This is the 529th story of the *Jātaka.*

Bodhisattva was once born as the son of Magadha-rāja whose capital was in Rājagṛha. He and his friend Śoṇaka who was son of the priest, studied in Takṣaśilā. At the conclusion of their studies they travelled about in search of experience. In the course of their travels Bodhisattva was elected to succeed the king of Vārāṇasī who had died childless, and Śoṇaka became a *pratyeka-buddha.* Forty years later Bodhisattva wished to see Śoṇaka, but no one could tell him his whereabouts in spite of the offer of a large reward. Ten years later Śoṇaka saw the king through the good offices of a lad of seven, who belonged to the palace and had learnt a song composed by the king expressing his desire to meet Śoṇaka. Śoṇaka not revealing his identity, spoke to the king about the joys of renunciation, and disappeared through the air. The king moved by his words, decided to give up the throne and to follow asectic life.

Śona-Nanda Jātaka. This is the 532nd story of the *Jātaka.*

Vārāṇasī was called Brahmavardhana in ancient days. Bodhisattva was born as the son of a rich Brāhmaṇa of this place. His name was Śona-kumāra. He had a brother Nanda. When

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the boys grew up, their parents wanted them to marry, but they refused, and declared their desire to become ascetics after the death of their parents. The parents suggested that they should, all at once, become ascetics. They lived in a pleasant grove in the Himālaya. After some time, because Nanda brought unripe fruits for his parents in spite of Śona's warning, Śona dismissed him. Nanda made a plan to win back the favour of his brother. He went to Manoja, the king of Vārāṇasī, and with his magic power, helped him to win various kingdoms in Jambudvīpa. Manoja brought all the kings to Brahmavardhana, where he caroused with them. After a week Manoja wished to give some token of his gratitude to Nanda. Nanda asked that he should intercede for him with Śona and win for him Śona's forgiveness, Together they went to Śona accompanied by a large retinue. Śona explained why he had forbidden Nanda to look after their parents, and Nanda asked his forgiveness for having given his parents unripe fruits in his eagerness to wait upon them. Śona forgave him, and they all lived together once again, while the kings returned to their countries, where they ruled wisely.

Śoṇita, blood. The *Suśruta-saṇhitā* (I, 1.25) mentions blood as having the same status as *vāyu*, *pitta* and *kapha*, and holds that the body depends on food and drink as well as on the various combinations of *vāyu*, *pitta*, *kapha* and *śoṇita* in health and disease. *Śoṇita*, however, is hardly mentioned in other ancient medical texts.

SONKH or **SAUNKH**, is a village about 20 kilometres south west of Mathura in Uttar Pradesh. A mound in this place was excavated by the German and Indian archaeologists in the years 1966 to 1974. It appeared from this that the place was occupied from very ancient times to until about two hundred years ago. Altogether about 40 levels of occupation were found. These range from the periods of the Black and Red Ware, Painted Gray, Mauryan, Śuṅga, Gupta etc., to the time of the Jats.

SORENSEN, Soren was born in Denmark in 1849. He was educated in the Copenhagen University where he was Professor of Indian Linguistics in 1899. Sorensen died in December,

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1902. His monumental work is *Index to the Names in the Mahābhārata* (1904).

SPANDA-KĀRIKĀ, an important work on the *Spanda-śāstra* (q.v.). It comprises 51 verses, composed by Kallaṭa on the basis of the instruction imparted by his preceptor Vasugupta.

Spandana Jātaka (Pali, Phandana Jātaka). This is the 475th story of the *Jātaka*.

In former times, there was a village of carpenters outside the Vārāṇasī city. A Brāhmaṇa carpenter lived there by making cart wheels. A lion in the forest had acquired the habit of lying under a *spandana (palāśa)* tree, but one day a branch fell on his shoulders and hurt him. The lion thereupon conceived an enmity against the god of that tree, and when the carpenter came in search of wood for a cartwheel, suggested to him that he should cut down that very tree for the wood would be excellent for his purpose. The god of the tree, discovering this, appeared before the carpenter and told him that if he placed lion's hide about four fingers in width on the rim of the wheel, its value would be greatly enhanced. The carpenter, adopting both the suggestions, killed the lion and cut down the tree. Bodhisattva was at that time a god who witnessed these things in the forest.

This was one of the stories related by the Buddha in the course of a quarrel between the Śākyans and the Koliyans.

Spanda-śāstra, the doctrine of one of the two schools of Kāśmīra Śaivism. This school founded by Vasugupta and his pupil Kallaṭa taught the doctrine that it is the activity (*spanda*) of Brahman or God that causes all discrimintion. God is not the material cause of the universe, nor is the world an illusion. God creates independently all that exists by his mere will. The individual souls are identical with God. A man does not realize this identity because of his impurity. The means of realizing this identity is practice of *yoga*.

The other school of Kāśmīra Śaivism is formed by the proponents of the *pratyabhijñā* doctrine.

Sphoṭa, "breaking forth", a technical term in Yoga philosophy. The term was later used by the linguistic philosophers Bhartṛhari

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and Maṇḍana Miśra to mean "that from which the meaning bursts forth". The problem is that as one hears the momentary sounds of a word, and as each sound is replaced hy another, one never comes to hear or perceive the word as a whole. How then does one get the meaning of a word? They distinguished between the word and the sound, and made the word itself the bearer of the meaning. As soon as a complete word is formed its meaning bursts forth. The word is grasped as a unity by an instantaneous flash of insight (*pratibhā*). In a similar manner there is *vākya-sphoṭa* or the bursting forth of the meaning of a sentence as soon as a sentence is completely uttered.

The *Sphoṭa*-theory was not acceptable to the philosophers of the *Mīmāṉsā* school. See *Abhihitānvayavāda* and *Anvitabhidhānavāda.*

ŚRADDHĀ, name of one of daughters of Dakṣa. She was married to Dharma (*Mahābhārata*, I, ch. 6).

Śrāddha, a ceremony performed in honour of a dead ancestor, i.e., deceased father, grandfather, and also for deceased mother, grandmother and great grandmother. The rite is performed between the 11th and 31st day after the death, depending on the caste traditions, and at regular intervals thereafter. The principal items of the rite are the offering of *piṇḍa* (balls of rice) to the ancestors and giving gifts to Brāhmaṇas. *Śrāddhas* serve to unite the living and the non-living, and are performed also on happy occasions, such as a marriage or the birth of a child. (See *Ābhyudayika.*) They are also performed on special occasions such as eclipses or visits to pilgrimage centres, and special merit is attached to *śrāddha* ceremonies performed at Gayā, Prayāga (Allahabad) and Kurukshetra. See also *sapiṇḍīkaraṇa.*

ŚRĀDDHADEVA, a name of Vaivasvata Manu (*Bhāgavata-purāṇa*, VI, ch. 6); another name of Yama (*Amarakoṣa).*

Sragdharā, "wearing a garland", name of a metre. It is in four lines, each of which has 21 syllables: – – – – ⏑ – –,⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –, – ⏑ – – ⏑ – –.

SRAGDHARĀ STOTRA, also known as *Āryā-Tārā-Sragdharā-*

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Stotra, is a poem in praise of Tārā. It is composed in a polished *kāvya* style by Sarvañjamitra. *Sragdharā*, "wearer of the wreath", is an epithet of Tārā, the *śakti* of Avalokiteśvara, as well as the name of the metre in which the poem is written. The poet lived in the first half of the 8th century, and was, according to Tārānātha, a son-in-law of the king of Kashmir.

SRĀOSHA, in Zoroastrianism is a divine being. He is the messenger of Ahura Mazdā and the medium between man and God. No ritual is valid without his presence.

Śramaṇa, (Pali, *samaṇa;* Burmese, *phungee*), an ascetic. The term is usually applied to a Buddhist monk (and sometimes to the Buddha himself). A Jaina ascetic is also called *śramaṇa.*

ŚRAUTA SŪTRA(S) form parts of the *Kalpa-sūtras*, and are manuals of the rituals to be performed for the greater Vedic sacrifices. These sacrifices or *yajñas* are 14 in number. In seven of these the libation is *ghī* (clarified butter) and in the other seven the juice of the Soma plant. All these 14 *yajñas* require three fires (see *agni*) and a number of specialized priests. The important *Śrauta-sūtras* are: *Āsvalāyana-* and *Śāṅkhāyana-* belonging to the Ṛgveda; *Lāṭyāyaṇa-*, *Drāhyāyaṇa-*, and *Jaiminīya-* belonging to the Sāmaveda; *Āpastamba-*, and *Baudhāyana-* belonging to the Kṛṣṇa Yajurveda; *Mānava-* belonging to the *Maitrāyaṇī Saṇhita*; and the *Kātyāyana-śrauta-sūtra* to the Śukla Yajurveda.

Śrāvaka, "disciple". In Buddhism, a *śrāvaka* is one who has listened to the Buddha, i.e., one of his immediate disciples. In later times, the Mahāyānists came to apply this term to denote their opponents, the Hīnayānists. In Jainism, the term is used for a lay devotee.

ŚRAVAṆA, "Ear", also known as Śroṇā (lame), is a *nakṣatra* (q.v.). The stars comprising this *nakṣatra* are alpha, beta and gamma *Aquilae.*

Śrāvaṇa, "relating to Śravaṇa", name of a month (July-August). The moon gets full near the star Śravaṇa (q.v.) in this month. Hence the name. The god of this month is Samudra.

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SRAVANA BELGOLA, a village in the Hassan district of Karnataka, is an important place of pilgrimage of the Jainas. The colossal statue of Bâhubali (17.9 metres) stands at the top of the hill known as Vindhyabetta or Indrabetta. The statue is surrounded by numerous sacred buildings. There is another hill nearby called Chandrabetta which also contains many temples.

ŚRĀVASTĪ, (Pali, Sāvatthi), the capital of Kośala during the time of the Buddha. He passed the greater part of his monastic life in this city. It is said that he passed 25 rainy seasons in Śrāvastī, 19 of them in the Jetavana and six in Pūrvārāma, the two parks outside the city. Prasenajit (Pali, Pasenadi) was the king of Kośala at that time. The Jaina *tirthaṅkara* Mahāvīra also passed one rainy season in Śrāvastī. Makkhali Gośâla, the leader of the Ājīvikas died in this city.

When Hiuen Tsang (7th century) visited the site he found it completely deserted. The site of Śrâvastī has been identified with Saheth-Maheth (q.v.).

ŚRAVIṢṬHĀ, another name of the *nakṣatra* Dhaniṣṭhā.

ŚREṆIKA. In the Jaina texts, king Bimbisāra is called Śreṇika.

Śreṣṭhī Jātaka. The fourth and the twentieth stories of the (Sanskrit) *Jātakamālā* are both named Śreṣṭhī Jātaka. The stories are the same as in the Khadirāṅgāra Jātaka and Kalyāṇadharma Jātaka respectively of the (Pali) *Jātaka*

Śreyaḥ Jātaka. This is the 282nd story of the *Jātaka.*

Bodhisattva was once born as the son of Brahmadatta king of Vārāṇasī. On the death of his father he became king. One of his courtiers was found guilty of an intrigue in the palace and was banished. He went to the court of an enemy king and persuaded him to lead an army against Vārāṇasī. Bodhisattva offered no resistance, and was captured and cast into prison in chains. While there he developed the ecstasy of pity towards the enemy, whose body became filled with great pain. Having discovered the reason, he set the prisoner free and restored to him his kingdom.

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ŚREYĀṆSA-NĀTHA, the name of the 11th *tīrthaṅkara* (q.v.) of the Jainas. His emblem is *ekaśṛnga* (rhinoceros), deer, or Garuḍa.

Śṛgāla Jātaka (1). This is the 113th story of the *Jātaka.*

Formerly when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a tree-god in a cremation ground. The people of Vārāṇasī once held a sacrifice to the *yakṣa*s, and placed meat and liquor in their courtyard. A jackal who entered the city through the sewer, regaled himself with food and drink, and then went to sleep in some bushes in the city. He did not wake till morning and then looking up for a way to escape, met a Brāhmaṇa. Promising him to show a spot where 200 pieces of gold lay hidden, he persuaded the Brāhmaṇa to carry him out of the city in his waist cloth. On arriving at the cremation ground, he asked the Brāhmaṇa to spread his robe and dig under a tree. While the Brāmaṇa dug, the jackal fouled his robe and ran away. Bodhisattva advised the Brāhmaṇa to wash his robe and cease being a fool.

Śṛgāla Jātaka (2). This is the 142nd story of the *Jātaka.*

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a king of the jackals. Once during a festival in Rājagṛha, some rogues were drinking and eating till late at night, and when the meat was finished, one of them offered to go to the cremation ground and kill a jackal for food. Taking a club, he lay down as though dead. Bodhisattva came there with his flock, but in order to make sure that it was a corpse, he pulled at the club. The man tightened his grip, and Bodhisattva mocked at his silliness.

Devadatta was the rogue.

Śṛgāla Jātaka (3). This is the 148th story of the *Jātaka.*

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a jackal. Coming across the dead body of an elephant, he ate into it from behind and lived inside it. When the body dried up he became a prisoner and made frenzied efforts to escape. Then a storm broke, moistening the hide and allowing him to emerge, but not without losing all his hair. He thereupon resolved to renounce greediness.

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Śṛgāla Jātaka (4). This is the 152nd story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a lion with six brothers and one sister. When the lions were away after food, a jackal, who had fallen in love with the lioness, told her of his love. She was greatly insulted, and resolved to tell her brothers and then die. The jackal shrank away and hid in a cave. One by one the lions came in, and when their sister told them of the insult, they tried to reach the jackal by leaping upwards, but perished in the attempt. Bodhisattva came last of all. Being wise, he roared three times the lions' roar and the jackal died. He then consoled his sister.

ŚRĪ, "Beauty" or "Fortune", an epithet of Lakṣmī. In Śrī-Vaiṣṇavism, the Vaḍakalai regard Lakṣmī as much the saviour as Viṣṇu; but among the Teṅkalai she is merely a mediatrix.

In Lamaism Śri (devī) is a female *dharmapāla*, the protectress especially of the Dalai Lamas and Panchen Lamas.

ŚRĪBHĀṢYA, name of Rāmānuja's commentary on the *Brahma-sūtra.*

ŚRĪDATTA UPĀDHYĀYA, one of the earliest of the Mithilā writers of law digests. Among his works are *Ācārādarśa, Samaya-pradīpa, Pitṛbhakti*, etc. According to Kane, Śrīdatta flourished between 1200 and 1325.

ŚRĪ DEVĪ, same as Lha-mo (q.v.), the city goddess of Lhasa.

ŚRĪDHARĀCĀRYA (c. AD 991), author of *Pāṭigaṇita* and *Triśatikā*, two works on arithmetic. Bhāskara II mentions him as a distinguished mathematician and quotes him a number of times. He wrote a work on algebra also. This is no longer extant and is known only from Bhāskara's reference.

ŚRĪDHARASVĀMĪ, (15th century), a Mahārāṣṭriyan Brāhmaṇa who lived in Gujarat. In his middle age he became a *sannyāsī*, settled down in Vārāṇasī, and engaged himself in writing. He wrote *Bhāvārtha-dīpikā*, a commentary on the *Bhāgavata-purāṇa; Subodhinī*, a commentary on the *Bhagavad-gītā; Ātma-*

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prakāśa, a commentary on the *Viṣṇu-purāṇa;* etc. The *Bhāvārtha-dīpikā* was a favourite reading of Caitanya.

ŚRĪGUPTA, same as Gupta, the founder of the Gupta dynasty. See Gupta (1). The Chinese pilgrim I-tsing (AD 671–95) refers to a king Śrīgupta as having built a temple for the Chinese pilgrims and endowed it with 24 villages. Some scholars have identified this king with the founder of the Gupta dynasty and located the temple in Magadha.

ŚRĪHARṢA, author of *Naiṣadha-carita.* He was son Śrīhīra and Māmalladevī. He probably flourished under Jayacandra and Vijayacandra of Kanauj in the later half of the 12th century.

Śrī Jātaka. This is the 284th story of the *Jātaka*

In former times, when Brahmadatta was the king of Vārāṇasi, Bodhisattva was an ascetic. Once he came down from the Himālaya for salt and condiments and was staying as the guest of the elephant trainer of the king. A wood-cutter had gone into the forest to collect wood. While he was sleeping at night in a temple, he heard two cocks roosting on a tree nearby, and abusing each other. In the course of the quarrel, one cock boasted that whoever ate his flesh would be a king; his exterior, a rich person or the chief queen; his bones, royal treasurer or chief priest. The man killed the cock and his wife cooked it. They took the food with them and went to bathe in the river. They left the meat on the bank, but as they bathed, a breeze blew the pot holding the food into the river. It floated down the stream and was picked up by the elephant-trainer. Bodhisattva saw all this with his divine eye, and visited the trainer at meal time. He was offered the meat. He divided it and gave the flesh to the trainer, the exterior to his wife and kept the bones for himself. Three days later the city was attacked by enemies. The king asked the trainer to don the royal robes and mount the elephant, while he himself fought in the rank. The king was killed by an arrow. The trainer fought on, won the battle, and was made the king. His wife was the queen. The ascetic was made the royal priest.

Śrīkālakarṇī Jātaka (1). This is named as the 192nd Jātaka, but its story forms part of the Mahā-unmārga Jātaka.

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Uḍumbarā was married to Piṅgottara. (He was a *kālakarṇī*, an unlucky person.) He abandoned Uḍumbarā on the roadside. The king of Mithilā saw the beautiful girl and made her his queen. One day while going with the king on a chariot, she saw Piṅgottara repairing the road, and smiled. The king was annoyed. She said that she was smiling at the unlucky person who was her former husband, but he would not believe her. He thought that she was smiling on seeing somebody else. Mahauṣadha explained the whole thing to the king and saved the life of Uḍumbarā. Ever since then she treated Mahauṣadha as her brother.

Śrī-Kālakarṇī Jātaka (2), This is the 382nd story of the *Jātaka.*

In former times, when Brahmadtta was the king of Vārāṇasī, Bodhisattva was a merchant in that city. He and his household observed the rules of piety. Thus he came to be known as "*Śuci-parivāra*" (pure household) merchant. He kept an unused couch and bed for anyone who might come to his house and was purer than himself. One day Kālakarṇī, daughter of Virupākṣa, and Śrī, daughter of Dhṛtarāṣṭra, went to bathe in the Anavatapta lake, and a quarrel arose as to who should bathe first. They went to the gods for a decision, and were advised to consult Bodhisattva. He asked them to describe to him their respective qualities. Kālakarṇī who was ugly said that she liked persons who were cruel and cheats. Śrī who was goodlooking said that she liked good people. Bodhisattva offered Śrī the couch. Śrī went to Anavatapta next day and bathed before Kālakarṇī.

ŚRĪKAṆTHA-CARITA, by Maṅkha, is a poetic work in the style of a *mahākāvya.* It describes in 25 cantos the legend of Śiva destroying the demon Tripura.

ŚRĪKṚṢṆA, ("the blessed Kṛṣṇa"), an epithet of Kṛṣṇa; also the name of a form of Viṣṇu, see *caturviṇśati-mūrti.*

ŚRĪKṚṢṆA-SANDARBHA, a work on Vaiṣṇava theology by Jīva Gosvāmin. See *Bhāgavata-sandarbha.*

ŚRĪ-KṢETRA, Puri in Orissa. It is also called Puruṣottama-kṣetra.

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ŚRĪṂ, a *bijamantra*, designating the head; also symbolizing Śrī or Lakṣmī.

Śrīmanda Jātaka. This is the 500th story of the *Jātaka*. It forms a part of the Mahā-unmārga Jātaka. Videha, king of Mithilā asked Senaka and Mahauṣadha on the merits of wealth and wisdom. Senaka said that the wealthy were superior for everybody served them. Mahauṣadha was, howver, able to convince the king that wise were superior to the wealthy.

ŚRĪMEGHAVARṆA, a king of Sri Lanka in the 4th century AD. According to the Chinese text *Hing-Tchoan*, he sent two monks to Bodh-gaya to see the sacred spots, but they were put to great inconvenience for want of suitable accommodation. Śrimeghavarṇa then sent a mission to the Indian king San-meou-to-lo-kiu-to or Samudragupta with rich presents and obtained his permission to build a monastery to the north of the Bodhi tree, The Sinhalese king built a splendid monastery which in course of time grew into a magnificent establishment. When Hiuen Tsang (7th century) came here, 1,000 monks were residing in the monastery.

ŚRĪ-NĀTHAJĪ, the main cult image of the Vallabhācārya sect of Vaiṣṇavas. The temple is situated in Nāthdwāra, about 40 kilometres north of Udaipur in Rajasthan. The image was originally worshipped in Jatīpurā-Govardhana in the Mathurā district.

ŚRĪPATI, author of *Dhīkoṭidakaraṇa*, *Siddhāntaśekhara*, and other astronomical works. He starts his calculations with the base year 961 Śaka (AD 1039). Thus, presumably, he belonged to the 11th century.

SRIRANGAM. This temple located near Tiruchirapalli, is the largest in southern India. It is dedicated to Raṅganātha (q.v.), a form of Viṣṇu. It is the sacred temple of the Śrī-Vaiṣṇava sect who call it "The Temple". Most of the monuments are from the 17th century, but a few are from the period of the Pāṇḍyas and of Vijayanagara. The sanctuary proper is situated at the centre of seven concentric enclosures. The high gateways give access to the courtyards, in which there are *maṇḍapas*, pillared,

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flat-roofed galleries, and several shrines with gilded domes. In the fourth court are the 1000-pillared *Maṇḍapa* and the Śeṣāgiri Maṇḍapa, whose pillars are adorned with the famous rearing horses.

ŚRĪŚAILA, an isolated hill on the Krishna river, about 100 kilometres east of Kurnool in Andhra Pradesh. Mallikārjuna whose temple is situated here is one of the *jyotirliṅgas* (q.v.).

ŚRĪVAISṆAVA, a sect of Vaiṣṇavas of South India. The sect was founded by Nāthamuni (10th/11th century). Its greatest teacher was Rāmānuja. The Śrīvaiṣṇavas worship Viṣṇu and his consorts. They do not recognize Rādhā. In the late 14th century the sect split into two subsects: the Vaḍakalai (or school of northern learning) who rely on Sanskrit texts, and Teṅkalai (or school of southern learning) who give importance to the Tamil hymns of the Ālvārs. The Brāhmaṇas of this sect are given the honorary title of *Ācāryas* (Tamil, *Ayyangar*). See also Smārta.

ŚRĪVARA, (15th century), was the author of *Jaina-rājataraṅgiṇī* (q.v.). He also wrote *Kathā-kautuka*, a romantic poem, and compiled an anthology called *Subhāṣitāvalī*.

Śrīvatsa, "the Beloved-of Fortune", a triangular mark or curl of hair on the breast of a deity. The *śrīvatsa* mark is found on all medieval sculptures of Viṣṇu. It is a *mahāpuruṣa-lakṣaṇa* (see *lakṣaṇa* (1)) in the case of the Jaina *tīrthaṅkaras*, and is always found in their images in Northern India. The mark is not seen on the Buddha because his body is covered with a cloak.

SRI VENKATESVARA ORIENTAL RESEARCH INSTITUTE, Tirupati was founded in 1939 by the Triupati Tirumalai Devasthanam. Its management was handed over to Sri Venkatesvara University in the 1950s. The main function of the Institute is preservation of manuscripts. It has over 11,000 manuscripts in its collection. The Institute also publishes a research journal thrice a year, *Journal of the Sri Venkatesvara Oriental Institute*.

ŚRĪVIDYĀ, a name of Durgā; also the name of Tāntrika Śaktism.

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ŚRIVIJAYA, a maritime and commercial kingdom which flourished in Indonesia from the 7th to the 13th century. The kingdom is first mentioed in the writings of I-tsing who visited it in AD 671 while he was on the first stage of his journey to Nālandā in India. The ruler of Śrivijaya lived in Palembang in south-eastern Sumatra. I-tsing wrote that more than 1,000 monks lived in Palembang which was an excellent centre for studying Buddhist texts before proceeding to India. Palembang's own records, in the from of Old Malay inscriptions, are limited almost entirely to the second half of the seventh century (682 – 686). The inscriptions deal with administrative matters and also with *Tāntrika* forms of Buddhism. It is known, however, from the Chinese and Arab records that Palembang was the major entrepot in south-east Asia for merchants from the Indian Ocean who wished to trade with China by sea, for at least four centuries thereafter.

The kingdom of Śrivijaya started losing its importance by the end of the 12th century and was gradually supplanted in Indonesia by the Majapahit kingdom of Java.

Three inscriptions of Śrivijaya, two found at Palembang, and the third in the island of Banka give the dates in the place-value notation. The dates are 605, 606, and 608 of the Śaka era. These correspond to AD 683, 684, and 686. These are among the earliest examples of the use of the place value notation outside India. See Decimal place-value notation.

ŚṚṄGĀRAPRAKĀŚA, by Bhoja of Dhārā is mainly a work on literary and dramatic criticism, but it covers also many other branches of literature, such as Mimāṃsā, Sāṅkhya, Buddhism, etc. Bhoja propounds in this work a theory of *rasa* which is different from the accepted classical theory of *rasa* propounded by the Kashmirian school. He gives long quotations from a large number of Sanskrit creative works many of which are now lost. These reveal the extent and richness of Sanskrit poetry and drama

Spread over 36 chapters this is one of the largest single works in Sanskrit.

ŚṚṄGĀRA-ŚATAKA, "100 (stanzas) on love", a collection of poems by Bhartṛhari. The work opens with verses on the

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beauty of women and the passion of love as it varies with the changing seasons of the year. It then describes the joys of dalliance etc. But finally the poet reaches the conviction that beauty is a delusion and snare, and that love leads to worldly attachment, and that the true end of man lies in renunciation and in God.

See also *Nīti-śataka*, and *Vairāgya-Śataka*.

ŚṚṄGĀRATILAKA (1), a small poem ascribed by some to Kālidāsa.

ŚṚṄGĀRATILAKA (2), a work on poetics. The name of the author is not known. Its date is uncertain but may be the end of the 10th century.

ŚṚṄGAVERAPURA, modern Sungroor, a village on the left bank of the Gaṅgā, about 35 kilometres from Allahabad. Rāma crossed the river here, on his way from Ayodhyā to exile, with the help of his friend Guha (*Rāmāyaṇa*, II, chs. 50 and 52).

ŚṚṄGERI, a place in the Chikmagalur district of Karnataka. It is named after Ṛṣyaśṛṅga (q.v.) who is said to have been born here. Śaṅkara founded one of his monasteries in Śṛṅgeri (Śṛṅga-giri). (See Maṭhas of Śaṅkarācārya) According to an inscription of 1346, a tract of land was granted as an endowment for the maintenance of the monastery by Harihara, the first king of Vijayanagara.

SROṄ-BTSAN-SGAM-PO, son and successor of Gnam-ri-sroṅ-btsan, was the king of Tibet in the first half of the seventh century. He was a powerful king and is said to have exercised suzerainty over Nepal, Assam and some other regions also. It was during his time that Buddhism was introduced in Tibet. His most important contribution towards the cultural development of Tibet was the introduction of the Sanskrit language and a system of writing from India. The Tibetan alphabet was derived from the Gupta script current from the fifth to the seventh century.

Srotāpanna, (Pali, *Sotāpanna*), one who is on the *Srotāpatti-mārga* (q.v.).

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Srotāpatti-mārga or **Śrotāpatti-mārga**, (Pali, *Sotāpatti-mägga)*. Pali does not distinguish between *s* and *ś*. Thus if the word is *srotāpatti* it would mean the stream of *Buddha-śāsana*, the Order of the Buddha. If, however, the word is *śrotāpatti*, it would mean hearing the discourse on *dharma*, and having faith in it. Ordinarily the first meaning is preferred, though the ultimate result is same. A person who has entered the *srotāpatti-mārga* is known as *srotāpanna*. He will have only seven more rebirths, and will finally reach *nirvāṇa*.

SRUGHNA, a town not perhaps very far from Mathurā. Patañjali sometimes mentions the two in the same sentence: "One Devadatta cannot be at Srughna and Mathurā at the same time." (*Mahābhāṣya*, Āhnika II, 12). Srughna according to the *Kāśikāvṛtti* was on the main road from Pāṭaliputra to Takṣaśilā (on *Aṣṭādhyāyī*, II, 3. 4). When Hiuen Tsang passed through Srughna it was a deserted town. He said that it was 400 *li* or about 200 kilometres north-east from Thanesar. Thus it was perhaps near Kālsī (q. v.).

Śrutakevalī, a term used by the Digambara Jainas for their early *ācāryas*. A *śrutakevalī* has the same knowledge as a *kevalī*, but whereas the *kevalī* receives the knowledge directly, the *śrutakevalī* has to learn it from others. After Mahāvira, there were three *kevalīs*, viz., Gautama, Lohācārya and Jambusvāmin, followed by five *śrutakevalīs*, viz., Viṣṇu, Nandi, Aparājita, Govardhana and Bhadrabāhu.

ŚRUTAKĪRTI, wife of Śatrughna. She was daughter of Kuśadhvaja who was a brother of Janaka. She was thus a cousin of Sītā (*Rāmāyaṇa*, I, chs. 72–73).

Śruti (1), "that which was heard", "revelation", the Holy Scriptures; also interpreted as 'hearing" because the revealed texts were not written and read, but only spoken and heard. The Vedic texts, that is the *Saṇhitas* together with the *Brāhmaṇas*, *Āraṇyakas* and *Upaniṣads* belonging to them are together called *Śrutī*. "But by *Śruti* (revelation) is meant the Veda, and by Smṛti (tradition) the Institutes of the sacred law" (*Manusmṛti*, II, 10).

Śruti (2), "heard", a microtonal interval, the smallest tonal interval

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that can be perceived. They number 22 in an octave and are not necessarily equal. The *śrutis* are comparable to Western quarter tones of which there are 24 in an octave. The term *śruti* is used both to indicate a specific note and as a unit of measurement to describe the size of an interval encompassed by two given notes. (See *grāma.*) Tones separated by either nine or 13 *śrutis* correspond in size to Western fourths and fifths, and are described as being *saṃvādī* (consonant) to each other.

STCHERBATSKY, same as Shcherbatskoy (q. v.).

STEIN, Mark Aurel was born in Budapest on 26.11.1862. He was educated at the Universities of Vienna, Leipzig and Tubingen where he studied classical languages and antiquities of India and Iran. Aurel Stein was the Principal of the Oriental College at Lahore from 1888 to 1899. In 1892 he published a critical edition of the *Rājataraṅgiṇī*. He also catalogued 5,000 Sanskrit manuscripts at the Raghunâtha temple library in Jammu. In 1899 he joined the Indian Enduational Service and came to Calcutta as the Principal of the Calcutta Madrasa. He undertook his first long exploration of Chinese Turkistan in 1901. He discovered hundreds of manuscripts in Indian, Tibetan and Chinese scripts dating from 3rd/4th century to the 9th century. In 1904 he was made the Inspector General of Education and Archaeological Surveyor for the North West Frontier Province and Baluchistan. Aurel Stein went on three more expeditions to Chinese Turkistan, in 1906–08, 1913–16 and 1930. He rediscovered the ancient Silk Route between China and the West and unearthed a large number of sites buried in the desert sands. Among these was the recovery of the library at Tun-huang (the Cave of the Thousand Buddhas) In 1929, he retired from service from the Archaeological Department, where he had been transferred in 1910, but continued his interest in the work. His efforts at this time were mainly to find out the relationship between the Mesopotamian and the Indus Valley Civilizations. Near his 81st birthday, his long-sought wish to explore in Afghanistan was granted, but he died in Kabul on 26.10.1943 before he could commence his work. Aurel Stein's works include: *Kalhaṇa's Rājataraṅgiṇī* (translated), 1900; *Ancient Khotan* (2 Vol., 1907); *Serindia* (5 Vol., 1921); *Innermost Asia* (4 Vol., 1928); etc.

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STENZER, Adolf Friedrich was born on 9.7.1807 in Wolgast, Sweden. He was educated at Berlin and Bonn Universities. He continued his studies in Sanskrit at Paris in 1829–30, and later went to London. Stenzler became Professor of Oriental languages in the Breslau University in 1832. Next year he was made the first Professor of Sanskrit at this University and continued in this chair until his death on 27.2.1887. Stenzler was considered one among the foremost Sanskritists of his day. He edited *Meghadūta*, *Kumārasambhava*, and *Mṛcchakaṭika*, and wrote extensively on lexicography, *Dharmaśāstras*, medicine, customs and folklore.

Sthali-devatā, deity of the place, local deity.

Sthāna, props of a kingdom (*Manusmṛti*, VII 56). According to the commentators, these are 'the army, the treasury, the town, and the kingdom'.

Sthānaka (mūrti), name of a representation of a standing deity. Images of Viṣṇu and Sūrya are often shown in the *sthānaka* pose.

Sthānakavāsī, a sect within the Śvetāmbara Jaina community. It originated in Gujarat in the 17th century. The sect opposes worship of images.

STHĀṆU, a name of Śiva (*Mahābhārata*, II, ch.3).

Sthāvara, "stationary", the plant kingdom. Suśruta (Sūtra, I.29) and other authorities divide the plant kingdom into four classes:

1. *Vanaspati*, plants which have fruits but not flowers, e.g., figs.
2. *Vṛkṣa*, plants which have both flowers and fruits.
3. *Virudha*, creepers
4. *Oṣadhi*, plants which die on the ripening of the fruit, i e., annuals.

Sthavira, (Pali, *thera*), "elder", one who follows the tradition of the senior monks of the first Buddhist *saṅgha*, or community, title of all priests who are licensed to preach and to become abbots.

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Sthāvira, old age (described as commencing at 70 and ending at 90, after which a man is called *varṣīyān*) (*Śabdakalpadruma*). See also *avasthācatuṣṭaya*.

Sthāyī, often pronounced *asthāyī*, is the first section of a *rāga*, and also any matter or thing that is repetitively persistent or permanent, such as the musical phrases reiterated throughout the *ālāpa* of a *rāga*.

Sthāyī-bhāva, permanent or dominant feelings resident in the human mind. See *bhāva* (1).

Sthūṇā-nikhanana nyāya, the maxim of fixing the post. Just as a post or stake fixed in the ground is made firm (by pressure, hammering, etc.), so one should strengthen one's argument (by adding corroborative arguments, illustrations, etc.).

St. PETERSBURG DICTIONARY, a Sanskrit-German dictionary, commonly known name of *Sanskrit Worterbuch* of Boehtlingk and Roth (qq. v.). The work was published by the Academy of Sciences and Arts St. Petersburg (modern Leningrad); hence the name.

STRAUṂ, a *bījamantra* which is "the giver of lust".

Strī-dhana, "woman's property". that part of a woman's property over which she has right of disposal and which passes on to her heirs after her death. It is not so with regard to a woman's property which is not her *strīdhana*; she is merely a qualified owner of such property; in other words, she takes a limited interest in the property, the nature and extent of which depend on the character of the property. A woman acquires *strīdhana*; as a result of gifts obtained by her either as a maiden, or at the time of the marriage (*adhyāgni*), or at the time of the bridal procession (*adhyāvāhanika*), or after marriage from her parents or the family or the relatives of the parents, or the relatives of her husband (*anvādheya*), or from her husband (*Manusmṛti*, IX, 194–195).

(The concept of *strīdhana* has undergone a radical change with the passing of the Hindu Succession Act, 1956. A Hindu

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woman is now full owner of all her property and not a limited owner).

STRĪṂ, a *bījamantra* which delivers from difficulties.

Stūpa, (Pali, *thupa*), an architectural term, indicating a monument of a pyramidal or dome shaped form over the relics of the Buddha (or other saints), to which reverance is paid. The *stūpa* worship is a feature of a lay Buddhist devotion.

The building of *stūpa*s became a notable feature of the Buddhism of Aśoka's time. The first *stūpa*s were perhaps simple hemispheres of stone, surrounded by railings to emphasize their sanctity. The railings were later elaborated and became massive balustrades, inside which pavements were provided for circumambulation. Among the surviving *stūpa*s in India, the most notable is the Great Stūpa at Sanchi. Borobudur in Central Java is perhaps the largest *stūpa* ever built. Another important example is the Shwedagon pagoda on the outskirts of Rangoon. It is said to contain the relics of the last four *buddha*s, viz., the water-strainer of Kakusandha, the bathing robe of Koṇāgamana, the staff of Kassapa, and eight hairs of Gotama. The pagoda has remained in continual use down to present day, and thousands of devoted Buddhists visit it weekly.

Stūpī or **Stūpikā**, "finial", small domical structure resembling a *stūpa*, employed as a crowning member of the *vimāna* and *gopuram* of Dravidian temples and repeated in smaller scale on the lower levels of the same structurcs.

SUBALA, king of Gandhāra, and father of Gāndhāri and Śakuni (*Mahābhārata*, I, ch. 110; II, ch. 48).

SUBANDHU, (c. first quarter of the 7th century), author of the prose romance *Vāsavadattā*.

SUBHADRĀ, daughter of Vasudeva and sister of Kṛṣṇa. Arjuna saw her when she had gone to a festival in Raivataka. He fell in love with her, and, with Kṛṣṇa's connivance, eloped with her. Later they were married and had Abhimanyu as their son (*Mahābhārata*, I, chs. 220–221).

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Subhadrā is represented standing beside Kṛṣṇa (Viṣṇu) in his form as Jagannātha.

SUBHADRA JHA was born on 1.3.1909 in Nagadah village of the Darbhanga district of Bihar. He was educated at Patna, Calcutta and Paris Universities. Among his works is the *Kānva-saṇhitā-bhāṣya-saṇgraha* (ed. in collaboration with Vrajaballabha Dviveda). He has also translated in English from German Pischel's *Grammatik der Prakrit Sprachen*, Winternitz's *History of Indian Literature*, Vol. 3; etc.

ŚUBHĀKARASIṆHA, a Buddhist scholar who went to China from India in the 8th century. He claimed descent from Amṛtodana, an uncle of the Buddha. Śubhākarasiṇha studied at Nālandā, and was anxious to preach the Law in foreign countries. He reached Ch'ang-ngan in 716 by the Central Asian route. He had with him a large collection of manuscripts which he presented to the Emperor. He translated five works into Chinese between 716 and 724. He remained in China till his death in 740 at the age of 99.

SUBHĀṢITA-MUKTĀVALĪ, same as *Sūkti-muktāvali* (q. v.).

SUBHĀṢITA-RATNAKOŚA, an anthology compiled by Vidyākara. The first manuscript which was discovered in Nepal did not contain the title page. Names of the work and its author were thus not knowh. It was published with a given title of *Kavīndra-vacana-samuccaya*. Later a complete copy was discovered among the manuscripts brought from Nepal and Tibet by Râhula Sāṅkṛtyāyana. This contained both the title and the name of the author. Vidyākara the author or compiler was a Buddhist. The anthology was compiled in the first half of the 12th century, most probably in the Jagaddala Mahāvihāra.

SUBHĀṢITĀVALĪ, an anthology compiled by Vallabadeva of Kashmir. It contains 3,527 verses, and the number of authors and works cited is about 360. The work is quoted by Sarvānanda in his commentary on the *Amarakośa*, in AD 1160; but the text has been inflated later.

SUBRANMAṆYA, ("dear to the Brāhmaṇas") is almost exclusively

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a South Indian deity. There is not a village, however small, in South India which does not a posses a shrine of Subrahmaṇya. The god originated as Murugan in the Tamil country and later merged with the north Indian god Skanda or Kārttikeya. Subrahmaṇya has two wives: Devasenā, who stands on his left, and Valli, perhaps a tribal girl, who stands on his right. Valli is shown in images as dark in complexion.

SUCHINDRAM, about 15 kilometres from Cape Comorin contains one of the largest temples in Kerala. It is dedicated to the three gods: Śiva (as Sthānu), Viṣṇu (as Mal), and Brahmā (as Aya); and is called Sthānumalayapperumal temple. It has a stately tower, well proportioned and elegantly executed. It is surrounded by secondary shrines and *maṇḍapas*. The temple was built in the 17th and 18th centuries,

Sūci (hasta) mudrā, name of a handpose used generally in dancing. All the fingers are stretched with the tips joining at the end, so as to resemble a needle (*sūci*). It denotes a circle, universe, flame, one hundred, sin, city, etc.

Sūcī Jātaka. This is the 387th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a very clever smith, but he was very poor. The royal smith had a beautiful daughter. and Bodhisattva wishing to win her, made a thin but strong needle that could float on water, and for this needle he made seven sheaths. He then went to the village of the head smith, stood outside his house and sang the praises of his needles. The smith's daughter came out and told Bodhisattva to go elsewhere, as no one in the village would want needles. Bodhisattva said that his were no ordinary needles, and the head smith asked him to show them. Bodhisattva suggested that all the smiths be summoned, and in their presence he gave the needle tube to the head smith. He thought that it was the needle itself, for he could find no end or tip. The tube was handed back to Bodhisattva, who took out the first sheath. In this way the seven sheaths were removed, and when the needle was at last revealed he made the needle pierce the anvil and lie on the surface of a vessel of water. The whole assembly was filled with envy and admiration, and the head smith gave his daughter to Bodhisattva.

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SUDARŚANA (CAKRA), name of the *cakra* or discus of Kṛṣṇa. Agni gave this *cakra* to Kṛṣṇa when he wanted his and Arjuna's help in consuming the Khāṇḍava forest (*Mahābhārata*, I, ch. 225). Sudarśana is the name of the *cakra* of Viṣṇu also.

SUDĀS, name of a king mentioned in the Ṛgveda. In the "battle of the ten kings" he defeated Turvaśa (Ṛgveda, VII, 18.6). See *Daśa-rājña*.

Śuddhādvaita, "Pure non-dualism", a school of philosophy founded by Vallabhācārya. Two of his principal works on the subject are *Anubhāṣya* (q.v.), a commentary on the *Brahmasutra*, and *Subodhinī*, a commentary on the *Bhāgavata-purāṇa*. The school is also known as Viśuddhādvaita. There is a tradition that the school was originally founded by one Viṣṇusvāmin and was regenerated by Vallabha.

SUDDHĀVĀSĀ, the "Pure Abodes", a name given to a group of *Brahma*-worlds, the five highest *Rūpa*-worlds. They are, Aviha, Atappā, Sudassā, Sudassī, and Akaniṭṭhā. The *anāgāmins* (q.v.) are born in Suddhāvāsā, and attain their *arhant*-ship there.

ŚUDDHI-KAUMUDĪ, a *smṛti* digest by Govindānanda (q.v.). It deals with the means of purification from impurities consequent on the birth and death of certain classes of near relatives.

ŚUDDHODANA, father of the Buddha. He was a chieftain of the Śākya tribe and lived in Kapilavastu.

Sudhābhojana Jātaka. This is the 535th story of the *Jātaka*.

In former times, Kauśika was the Treasurer of the king of Vārāṇasī. His ancestors were known for their generosity, but he himself was miserly, and was known as Kauśika the Miser. One day he saw his assistant eating rice porridge and wished for some for himself. He went in disguise to the river bank with a little rice and started cooking it with the help of a servant. Śakra who was one of his ancestors went there in disguise, accompanied by the father, grandfather, etc., of Kauśika. They asked Kauśika for a share of the porridge. Kauśika agreed reluctantly, but discovered that the quantity of the porridge was not reduced even when his guests ate as much as

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they could. He thus learnt to become generous. Kauśika went home and in a short time gave away all his wealth and became an ascetic in the Himālaya.

Śakra's daughters Āśā (Hope), Śraddhā (Credulity), Śrī (Prosperity) and Hrī (Modesty) once went to their father and asked him to decide who among them was the best. Śakra did not want to displease any of his daughters. He said that he was sending some nectar to Kauśika in the Himālaya. Whoever got a share of the nectar from Kauśika would be adjudged the best. The girls went to Kauśika. He talked to all of them and found Hrī as the best of all, and gave her a share.

Bodhisattva was Śakra.

SUDHĀKARA DVIVEDĪ, (1860–1910) was born in Vārāṇasī, and and was educated at the Sanskrit College there. He was considered one of the most learned men of his time in (Hindu) Astronomy. In 1883 he was made the Librarian of the Sarasvatī Bhawan, and in 1889 he was made the Professor of Astronomy at the Sanskrit College in Vārāṇasī. Dvivedī wrote a large numher of books on Mathematics and Astronomy. Among them the most noteworthy are *Cala-rāśi-kalana*, and *Gaṇaka-taraṅgiṇī*. He wrote commentaries on and edited *Līlāvatī*, *Siddhānta--śiromaṇi*, etc. Another work of his is the annotated edition of the *Pañca-siddhāntikā*.

SUDHARMA, of the Agniveśyāyana *gotra*, was one of the two principal disciples (*gaṇadharas*) of Mahāvīra who survived him. The other was Indrabhūti of the Gautama *gotra*. According to the Śvetāmbara Jainas, Sudharma became the head of the Jaina Church after Mahāvīra (*Kalpa-sūtra*, List of the Sthaviras). The Digambaras, on the other hand, believe that it was Indrabhūti Gautama who succeeded Mahāvīra; and Sudharma took over as the head of the Church after his death.

Sudi, abbreviated word-form from *śukla-dina*, a day of *śuklapakṣa*, i.e., of the bright fortnight.

Śūdra, the fourth of the four classes (*varṇas*) in the Vedic society. The term occurs only once in the Ṛgveda (see *Puruṣa-sūkta*), but is found frequently in the other *saṃhitās*, *Brāhmaṇās* and

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Upaniṣads, etc. The *Dharmśastrās* describe the Śūdras as the servile class : "One occupation only the lord prescribed to the Śūdra, to serve meekly even these (other) three *varṇas*" (*Manusmṛti*, I. 91). The Śūdras were specifically prohibited from learning the Vedas. "If a Śūdra hear the Vedas, his ears shall be stopped with molten tin or lac, if he repeats the sacred text, his tongue shall be cut out, if he stores them in his memory his body shall be struck in two" (*Gautama Dharmaśāstra*, XII, 4-6). In more ancient days, however, descent appears to have been lightly treated. See Satyakāma Jābāla. Even Śaṅkarācārya does not deny to the Śūdras the knowledge of the Self altogether He refers to the instances of Vidura and Dharmavyādha who were possessed of the knowledge of *brahma* due to the effects of their former lives, and states that they would secure the result of *brahma-jñāna* (viz., *mokṣa*), that Śūdras have the right to learn from the *Mahābhārata* and the *Purāṇas* as stated in the dictum "he should read to the four *varṇas*", and that in that way they might secure knowledge of *brahma* and *mokṣa* (On *Vedānta-sūtra*, I, 3.38).

By about the 17th century, the prevailing idea was that of the four *varṇas*, only two, viz., Brahmaṇas and Śūdras, actually existed, and the other two had disappeared. See Kamalākara Bhaṭṭa.

ŚŪDRAKA, (perhaps 3rd–4th centuries AD), author of the play *Mṛcchakaṭika* (The Little Clay Cart). In the prologue, he is introduced as a king, but he has not been identified by solid historical proofs.

SUDYUMNA, son of Vaivasvata Manu. He was born a girl and named Ilā. Vasiṣṭha turned her into a boy and named him Sudyumna. See Ila (2).

SUGRĪVA, "beautiful, strong neck", was the king of the monkey-army who aided Rāma in his war against Rāvaṇa. He was the son of Sūrya (*Rāmāyaṇā*, I, ch. 17).

Suhanu Jātaka. This is the 158th story of the *Jātaka*.

Bodhisattva was a minister of Brahmadatta, king of Vārāṇasī. The king had a wild horse named Mahāśona. The king was

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miserly, and one day, when some horse traders from Uttarāpatha brought horses for sale, he gave orders, unknown to Bodhisattva, that Mahāśona should be let loose among these horses, and that when he had bitten and weakened them, they should be bought at reduced prices. The dealers complained to the minister. After enquiring into the matter, he advised them to bring Suhanu, a very strong horse they had, the next time they visited Vārāṇasī. This they did, and when Mahāśona and Suhanu were confronted with each other they showed great affection, and started licking each other. The king saw this, and was told by his minister that the horses recognized each other's virtues. He then warned the king against excessive covetousness.

SUHMA, the ancient name of Rāḍha, south-west Bengal. Raghu during his compaign reachedt he Bay of Bengal and accepted the submission of the Suhmas and subdued the Vaṅgas, (*Raghuvaṃśa*, IV, vv. 34–37). The Suhma country, later called Rāḍha, lay on both banks of the Ajay river.

Suhma was named after a son of Bali (*Mahābhārata* (I, ch. 104)

SUHṚL-LEKHĀ, "Letter to a Friend", is a work by Nāgārjuna. The work was highly praised by I-tsing, the Chinese pilgrim who reported that in his day it was widely read and memorized in India. The work was translated into Chinese and Tibetan. The Sanskrit original has not come down.

SUJĀTĀ, daughter of a land owner of a village near Uruvelā. She made a promise to the god of the banyan tree nearby that she would offer a meal of milk-rice to him if she gave birth to a son. Her wish was fulfilled, the son was born, and she sent her maid to prepare a place for the offering. This was on the very day of the Buddha's Enlightenment, and the maid finding Gautama sitting under the banyan thought that he was tree-god present In person to receive the offering. She brought the news to Sujātā who in great joy brought the food in a golden bowl and offered it to him. This was his only meal for 49 days.

Sujāta Jātaka. This is the 352nd story of the *Jātaka*.

In former times. when Brahmadatta was the king of Vârâṇasī, Bodhisattva was born as the son of a landowner of that place.

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When his grandfather died his father gave himself to despair and, having erected a mound over the dead man's bones, spent all his time offering flowers there. Wishing to cure him, Bodhisattva feigned madness, and, seeing a dead cow outside the city, kept grass and water near it and kept trying to make it eat and drink. News of this was carried to his father, who hurried to the spot. In the course of their conversation Bodhisattva convinced his father of his folly.

Sujātā Jātaka (1). This is the 269th story of the *Jātaka*.

Bodhisattva, son of Brahmadatta king of Vārāṇasī, succeeded his father as the king. Bodhisattva's mother was a passionate woman, harsh and ill-tongued. He wished for some opportunity to give her some good counsel. One day as he accompanied her to the park, a blue jay screeched, and the courtiers stopped their ears, saying, "What a scream! Stop it." On another day they heard the cuckoo singing and stood listening eagerly. Bodhisattva pointed this out to his mother and left her to draw her own inference. She understood and reformed herself.

Sujātā Jātaka, (2). This is the 306th story of the *Jātaka*.

Bodhisattva was once the Minister of Brahmadatta king of Vārāṇasī. One day, the king heard a fruiterer's daughter, Sujātā, hawking berries, and falling in love with her voice, he sent for her and made her his queen. Some time later she saw the king eating berries from a golden dish and asked him what those egg shaped fruits were. The king was very angry, but Bodhisattva interceded on her behalf. He said that it was in the nature of woman to forget their past lives of poverty as soon as they became rich. The king pardoned her.

ŚUKA, author of the later part of the *Rājāvali-patāka* (q. v.).

ŚUKADEVA, a sage. He was son of Vyāsa. He recited the *Bhāgavata-purāṇa* to Parikṣit, when the latter was living on the Gaṅgā after being cursed that he would die of snake bite (*Bhāgavata-purāṇṇa*, I, ch. 19).

Śuka Jātaka. This is the 255th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī,

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Bodhisattva was a parrot in the Himâlaya. When he grew old his eyes became weak, and he was looked after by his son. Once the son discovered a special kind of mango on an island, and, having eaten of it himself brought some home to his parents. The Bodhisattva recognized the mango and warned his son that parrots visiting that island were short lived. The son took no heed. One day, while flying back from the island, he fell asleep from weariness, dropped on the water and was eaten by a fish.

Śūkara Jātaka. This is the 153rd story of the *Jātaka*.

In former times, Brahmadatta was the king of Vārāṇasī. Bodhisattva was at that time a lion living in a cave in the Himâlaya. Nearby, there was a lake. Some boars lived on the bank, and some hermits lived on the other bank. One day the lion, having eaten some game, went to the lake to drink. He saw a boar there. He did not wish to frighten it away, having the idea of eating it when food should be scarce. He, therefore, shrunk away. The boar saw this, and, thinking that the lion was afraid of him, challenged him to a fight. The lion agreed to fight a week later. The boar was overjoyed and told his relations of this. But they all frightened him and advised him to spend the next seven days rolling in the hermits' dunghill. When the dirt was dry, he was to moisten his body with dew and go to the meeting place early, standing well to windward. This he did, and when the lion arrived and smelt the filth, the boar was allowed to go away uninjured.

ŚUKA-SAPTATI, "Seventy (Tales) of the Parrot", (c. 12th century AD), is a collection of tales and anecdotes. The merchant Madanasena (or Madana-vinoda), before leaving for business trip, asks his parrot to prevent his wife from being untrue to him; the clever bird does it by narrating a story to the wife every time she wants to meet her lover. The book has several recensions. The book was early translated into Persian and became known under the title of *Tutināmā*.

Sukhāsana, "comfortable sitting posture". The term is not used in the technical sense. It may describe any easy attitude of sitting such as *lalitāsana*.

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SUKHĀVATĪ, "Pure land", a Buddhist paradise in the west. Those who enter it revel in bliss. See *Sukhāvatī-vyūha-sūtra.*

SUKHĀVATĪ-VYŪHA-SŪTRA. There are two texts with this name. One is of considerable length, the other much shorter. They describe the glories of Amitābha ("One who radiates immeasurable light") and the paradise, Sukhāvatī, that he created. Amitābha is also called Amitāyus, One whose span of life is immeasurable. He had heard of the glories of the many Buddha-lands created by previous Buddhas, and vowed to create a Buddha land 81 times more excellent than the others.

The shorter text teaches that anyone who merely hears the name of Amitāyus and thinks of it in the hour of death will reach Sukhāvatī. According to the larger text, one should in addition to invoking Amitābha's name, accumulate merit in order to enter this land.

The longer text was translated into Chinese 12 times: the earliest of these were in AD 147 and 186. The shorter was translated into Chinese three times, by Kumārajīva (AD 402), by Guṇabhadra (420-479) and by Hiuen Tsang (c. 650). Both the texts were translated into English by Max Muller in the *Sacred Books of the East*, Vol. 49.

Sukhavihārī Jātaka. This is the 10th story of the *Jātaka.*

Formerly when Brahmadatta was king of Vārāṇasī, Bodhisattva was an ascetic in the Himālaya. Once he came down to Vārāṇasī with his 500 disciples to beg for alms. The king told him that he head grown old and he should not go back to the mountains. Bodhisattva agreed. He sent back his disciples to the Himālaya under his chief disciple. This latter was once a king. One day he came back to Vārāṇasī to meet his teacher. After talking to him he lay down on the ground on a mat. The king came to see Bodhisattva at that time. The chief disciple did not bother to get up. He was repeating the words "Oh happiness, what happiness". The king was annoyed at this. Bodhisattva explained to him that he did not mean any disrespect. He was himself once a king. Having given up the world he had found happiness in the ascetic life.

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ŚUKLA YAJURVEDA, see Vājasaneyi Saṇhitā.

ŚUKRA (1), name of a sage. He was the priest in charge of the *yajña* of the *daitya*s. He could revive the dead; and thus when gods and the *daitya*s were at war, Śukra revived the dead among the *daitya*s. (*Mahābhārata*, I. ch. 76) See also Kaca.

ŚUKRA (2), the planet Venus. According to the *Sūrya-siddhānta* (I, 32), the number of revolutions of Śukra's conjuntion in a *yuga* of 4,320,000 years is 7,022,376. This gives a sidereal period of the Śukra as 224 days, 16 hours, 45 minutes and 56.2 seconds. The modern value is 224 days, 16 hours, 49 minutes and 8.0 seconds.

ŚUKRA (3), in astrology, is one of the *navagraha*s (nine planets). Usually the images of these nine are worshipped together. The influence of Śukra is benefic.

ŚUKRANĪTI, a work on polity. It mentions the use of gun-powder. Some scholars assign this work to the 19th century.

Sūkta, a Vedic hymn. The Ṛgveda, for instance, contains 1028 *sūkta*s. See *maṇḍala* (2).

SUKTHANKAR, Vishnu Sitaram was born on 4.5.1887. He was educated in the Maratha High School, and then in the St. Xavier's College Bombay. Thereafter he joined the Cambridge University where he obtained his degree with Mathematics Tripos. He then went to Edinburgh and Berlin. In the later place he studied under Luders. He worked at first as the Assistant Superiutendent of the Archaeological Survey of India. In 1925 he was invited by the Bhandarkar Oriental Research Institute to take over the work as the General Editor of the Critical Edition of the Mahābhārata. He carried on this work for 17 years until his death on 21.1.1943.

ŚUKTIMĀN, one of the seven *Kula-parvata*s (*Mārkaṇḍeya-purāṇa*, ch. 57, v. 10). It is believed to be the name of a portion of the Vindhya range.

SŪKTI-MUKTĀVALĪ, also called *Subhāṣita-muktāvalī* is an anthology compiled by Jalhaṇa (fl. 13th century). It is carefully

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arranged according to subjects, such as riches, generosity, fate, sorrow, love, etc. At the outset there are traditional verses on Sanskrit poets and poetry, of great interest for literary history.

SULAIMAN. An Arab account of India written in AD 851 is attributed to Sulaiman, a merchant. It describes briefly the kingdoms of Bhoja I and Amoghavarṣa (qq.v.).

ŚŪLAPĀṆI, a writer on various aspects of the *Dharma-śāstra.* He belonged to Bengal. His date is uncertain. Kane places him sometime between 1375 and 1460. Among his many works, the *Śrāddha-viveka* is the most well-known

Sulasā Jātaka. This is the 419th story of the *Jātaka.*

There was a courtesan named Sulasā in Vārāṇasī when Brahmadatta was the king there. Her price was 1,000 a night. One day she saw Śaktuka, a robber being led to execution. Sulasā fell in love with the robber. She bribed the chief guard to free him, and lived with him After a few months Śaktuka tired of her and wishing to kill her, took her to a lonely mountain top, saying that he had made a vow to the deity living there. When Sulasā discovered his real intention, she begged leave to be allowed to pay obeisance to him, before her death, and as she walked round him, she watched her opportunity and pushed him down the precipice, where he was crushed to death. Bodhisattva was a god nearby watching the scene.

Sulka, nuptial fee, a euphemism for bride price. Taking of *śulka* was not approved by Manu: ' Even a Śūdra ought not to take a nuptial fee, when he gives away his daughter; for he who takes a fee sells his daughter, covering (the transaction by another name)" (IX, 98). *Śulka* is also used in the sense of tax or toll.

Sulva-sūtra (s) form part of the *Śrauta-sūtras* and contain rules for the measurement and construction of fire altars. Seven *Śulva-śūtras* are known. They belong to the *Śrauta-sūtra* of Baudhāyana, Āpastamba, Kātyâyana, Mānava, Maitrāyaṇa, Varāha, and Vādhula respectively. Many geometrical constructions are described in these works. For instance, *Baudhāyana* (I. 52)

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contains the rule for drawing a square equivalent to the sum of two different squares. It was also known that the square on the diagonal of a square has double the area (*Baudhāyana*, I, 45–7). Lengths of the sides and the diagonals of several rational rectangles are given in the *Śulva-sūtras*. Some examples are:

$3^2+4^2=5^2$ (*Baudhāyana*, I, 49)

$5^2+12^2=13^2$ (*Ibid.*)

$(78^1/3)^2+(188)^2=(203\frac{2}{3})^2$ (*Āpastamba*, VI, 5)

It is quite likely that the general theorem was also developed.

The *Śulva-sūtras* of Baudhāyana (I, 61–2) and Kātyāyana (II,13) give a rule for finding the square root of 2. It is stated to be equal to

$$1+\frac{1}{3}+\frac{1}{3.4}-\frac{1}{3.4.34}$$

This in decimal fraction is equal to 1.4142156...The correct value of $\sqrt{2}$ is 1.41421356...

Sumaṅgala Jātaka. This is the 420th story of the *Jātaka*.

Bodhisattva was once born as the son of the chief queen of Brahmadatta, king of Vārāṇasī. When his father died, Bodhisattva became king, and engaged himself in giving gifts. The name of his park-keeper was Sumaṅgala. Once a *pratyeka-buddha* came to Vārāṇasī. The king saw him as he went begging, and invited him to stay in the park. He asked Sumaṅgala to look after the *pratyeka-buddha*. Once the *pratyeka-buddha* returned to the park after spending a few days in a village. He was resting on a stone slab. Sumaṅgala was looking in the park for some meat in order to feed some relations who had suddenly arrived. He saw the *pratyeka-buddha*, and taking him for a deer shot and killed him. Feeling sure that the king would never forgive him, Sumaṅgala fled with his wife and children. After a year he asked a friend, a minister in the court, to discover how the king felt towards him. The man uttered his praises in the king's presence, but the king remained silent. This was repeated every year, and in the third year, knowing that the king bore him no illwill, he returned to the king who after hearing from him how the accident had occurred, forgave him. When asked why he had remained

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silent, the king replied that it was wrong for a king to act hastily in anger.

SUMAṄGALA-VILĀSINĪ, name of Buddhaghoṣa's commentary on the *Dīghanikāya*.

SUMANTRA, the charioteer and counsellor of Daśaratha (*Rāmāyaṇa*, II, ch. 14).

SUMANTU, appears to have been the author of a *Dharma-sūtra*. His work has not been found, but parts of his writings are known from citations of later writers.

SUMATINĀTHA, the fifth *tīrthaṅkara* of the Jainas. His emblem is *krauñca* (curlew).

ŚUMBHA, a demon, brother of Niśumbha (q.v.).

SUMERU, same as Meru (q.v.).

SUMITRĀ, one of the three wives of Daśaratha, and mother of Lakṣmaṇa and Śatrughna. According to the *Raghuvaṇśa* (IX, 15), Sumitrā was the daughter of the king of Magadha. Kṛttibās in his *Rāmāyaṇa* (I, ch. 26) says that Daśaratha had without informing his other two wives gone and married Sumitrā, the princess of Siṇhala. She was the most beautiful of his three wives.

ŚUNAḤŚEPA or **ŚUNAḤŚEPHA**, son of Ajīgarta was a *ṛṣi*. Seven hymns of the Ṛgveda (I, 24–30) are attributed to him.

The legend of Śunaḥśepa as given in the *Aitareya Brāhmaṇa* (Bk.VII, ch. 3) is as follows:

The childless king Hariścandra vowed, if he should have a son, to sacrifice him to Varuṇa. But when his son Rohita was born, he kept putting off the fulfillment of his promise. At length, when the boy was grown up, his father, pressed by Varuṇa, prepared to perform the sacrifice. Rohita, however, escaped to the forest, where he wandered for six years, while his father was afflicted with dropsy by Varuṇa. At last he fell in with Ajīgarta, a starving Brāhmaṇa, who consented to sell to him for a hundred cows his son Śunaḥśepa as a substitute. Varuṇa

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agreed, saying, "A Brāhmaṇa is worth more than a Kṣatriya." Śunaḥśepa was accordingly bound to a stake, and the sacrifice was about to proceed, when the victim prayed to various gods in succession. As he repeated one verse after the other, the fetters of Varuṇa began to fall off and the dropsical swelling of the king diminished, till finally Śunaḥśepa was released and Hariścandra was restored to health again.

A different version of the legend is given in the *Rāmāyaṇa* (I, chs. 61–62). See Ambarīṣa.

Śunakā Jātaka. This is the 242nd story of the *Jātaka.*

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a householder there. There was a man in the city who owned a dog whom he had fattened on rice. A villager saw the fat dog, and, bought it from its master. He took the dog away on a leather lead. When he came to the edge of the forest, he entered a hut, tied up the dog and lay down to sleep. Bodhisattva, who was passing that way, saw the dog and asked him why he did not bite through the lead and escape. The dog said that he was going to as soon as all were asleep; and he did so.

SUNDA and **UPASUNDA**, two demon brothers, who had obtained a boon from Brahmā that they could be killed only if they fought against each other. The brothers were fond of each other. They conquered the world with the boon obtained from Brahmā, and drove out the gods from paradise. Brahmā then ordered Viśvakarmā to create Tilottamā a beautiful girl. Both the brothers wanted to possess her, and in the quarrel killed each other. *Mahābhārata*, I, chs. 209-212.

SUNDARAMŪRTI, (Tamil, Cuntaramūrtti), or Sundarar, is the third of the important Nāyanārs or Śaiva saint-poets of South-India. Tens of thousands of songs have been attributed to him, but only about a hundred have been preserved. The songs are very popular with devout Tamils.

ŚUṄGA, name of a dynasty which ruled over Magadha empire after the Mauryas. It was founded by Puṣyamitra the commander-in-chief of Bṛhadratha the Maurya emperor whom he killed.

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The number of kings in this dynasty were 10 and it lasted for 112 years (*Viṣṇu-purāṇa*, V, ch. 24, vv. 33–37).

Śūnya, "nought" or "zero", a mathematical sign usually denoted by a dot. See Decimal Place-value notation.

The concept of *śūnya*, translated as "void" in the absence of a suitable or more expressive word, is important in Mahāyāna Buddhism, especially the Mādhyamika school. *Śūnya* represents a state of mind, neither existence nor non-existence. The school while not denying tne existence of empirical reality declares that it was void of ultimate reality when stripped of its empirically conceived attributes. In Vijrayāna, *śūnya*, identified with compassion, is the Prime Cause of all manifestation.

SUPADMA-VYĀKARAṆA, by Padmanābhadatta, was written in 1375. This grammar was in circulation in East Bengal.

Supāraga Jātaka. This is the 463rd story of the *Jātaka*, and the 14th story of the *Jātakamālā*.

Bodhisattva was once a pilot in the port of Bhṛgukaccha. His name was Supāraga. His eyes were injured with salt water, and he went completely blind. The king appointed him valuer and assessor. One day an elephant was brought before him which was designed to be the state elephant, but, feeling it over with his hands, he condemned it saying that its dam had dropped it in youth, injuring its hind legs. He similarly condemned a horse, a chariot, and a blanket for various reasons, all these things being designed for royal use. All his judgments were verified by the king and found to be correct, but he gave Supāraga only eight pieces each time. Supāraga left his service in disgust.

Some merchants had commissioned a ship. They were in search of a captain. They thought of Supāraga, but he refused saying that he was blind. They said that he might be blind but no ship could founder if he were at the helm. After seven days the ship was caught in a storm and Supāraga drove her through various oceans. When he came to the last sea he saw that there was no means of rescuing the ship and so he performed an act of truth (*satyakriyā*). He said that he had never

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deliberately killed any animal. The ship sailed back to Bhṛgukaccha in one day,

Suparṇa, "fine-winged", a class of mythical birds. Garuḍa is sometimes called Suparṇa both in Hindu (*Rāmāyaṇa*, II, ch.25) and Buddhist mythology.

SUPĀRŚVA, a fabulous bird. He was son of Sampāti. He used to give food to his invalid father. Supārvśva had reported to his father that he had seen Rāvaṇa carrying away Sītā (*Rāmāyaṇa*, IV, ch.59).

SUPĀRSVA-NĀTHA, name of the seventh *tīrthaṅkara* of the Jainas. His emblem is *svastika*.

Supatra Jātaka, This is the 292nd story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a crow. He was leader of 84,000 crows. His name was Supatra. His chief mate was Susparśā and his chief commander was Sumukha. One day, while Supatra and Susparśā were out looking for food, they noticed that the king's cook had prepared a host of dishes and had left some of them out in the open to cool. Susparśā sniffed at the food but said nothing. The next day, however, she stayed behind, and told Supatra that she had a great desire to eat some of the king's food. Sumukha heard this and went with a large number of crows whom he set in groups round the kitchen. As the cook was taking the dishes towards the palace, Sumukha, as arranged, attacked him with beak and claw and made him drop them. The crows ate their fill and flew away with food for Supatra and Susparśā. Sumukha was caught and taken before the king who had seen what had happened. When questioned by the king, he told the whole story and said that he would even lose his life for his king Supatra. The king sent for Supatra and listened to his preaching. Thereafter, protecting all creatures, he practised a good life.

SUPRABHA-NĀTHA, another name of Padmaprabha, the sixth *tirthaṅkara* of the Jainas.

Sura, god. The word was probably formed from *a-sura* (= *daitya*

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= not god, opponent of god), like the word *sita* (= white) formed from *asita* (black, not-white).

SURABHI, a *kāmadhenu* (q.v.) of heaven, *(Rāmāyaṇa*, II, ch. 74). She came out from *amṛta-manthana* (q.v., churning of the ocean) *Viṣṇu-purana*, I, ch. 9).

SŪRADĀSA, (c. 1478-c. 1583) was one of the greatest poets in Hindi. His writings are in the Brajabhāṣā dialect, i.e., in the dialect of the Mathurā region of Uttar Pradesh. Practically all his writings are devotional songs addressed to or about Kṛṣṇa. Sūradāsa was born blind. At the age of 30 he became a disciple of Vallabhācārya, and thereafter he lived in Govardhana near Mathurā. He wrote a large number of songs in his long life of over a 100 years. The collection of his songs is known as the *Sūra-sāgara* "Sūra's ocean". In one version of this collection, the songs have been classified in 12 sections following a similar number of chapters in the *Bhāgavata-purāṇa*.

Surāpāna Jātaka. This is the 81st story of the *Jātaka*.

Bodhisattva was a hermit in the Himālaya when Brahmadatta was the king of Vārāṇasī. One day his pupils went, with his leave to Vārāṇasī to collect salt and vinegar. The king welcomed them, and invited them to stay in the royal park for the four months of the rainy season. A drinking festival was held in the city during this time, and the king entertained the hermits with good drinks. The hermits became drunk and behaved with undue hilarity. When they emerged from their stupor and realized what they had done, they left the city and hastened back to their teacher.

SURASĀ, a *rākṣasī*, and mother of the *Nāgas*. When Hanumān was on his flight over the sea to Laṅkā, the gods asked Surasā to test his prowess. Surasā rose from the sea, opened her mouth wide, and asked Hanumān to enter it as her food. Hanumān shrank his body suddenly to the size of a thumb, entered her mouth and jumped out before she could close it. Surasā then blessed him *(Rāmāyaṇa*, V, ch. 1).

SŪRASENA, name of the region whose capital was Mathurā. It

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was named after Śūra, the father of Vasudeva and Kuntī. Surasena was one of the 16 *Mahājanapadas*, or great countries, during the time of the Buddha.

SURESVARA, a pupil of Śaṅkara. His chief works are *Naiṣkarmya-siddhi*, and a verse commentary on Śaṅkara's commentary on the *Bṛhadāraṇyaka-upaniṣad*. According to tradition, his name was Maṇḍana, and when he became a pupil of Śaṅkara, he received from him the name Sureśvara *(Śaṅkara-digvijayā*, X. 4).

ŚŪRPA-NAKHĀ, "Having nails like winnowing fans", sister of Rāvaṇa. She saw Rāma in the forest and fell in love with him. Rāma told her to choose Lakṣmaṇa instead, for he was with his wife Sītā. Lakṣmaṇa in turn jested that she should choose Rāma, for he himself was a mere servant. Enraged at this double rejection she fell upon Sītā. Lakṣmaṇa then cut off her nose and ears. She flew to her brothers for revenge, and this brought on the war between Rāma and Rāvaṇa. (*Rāmāyaṇa*, chs. 17-18).

Sūrpāraka, (Pali, Suppāraka), modern Sopārā, north of Bombay, was an important port town in the early centuries of the Christian era. It is mentioned in the Periplus of the Erythraean Sea (para, 52) and in the Buddhist literature (e.g., see Vijaya). Sūrpāraka contained the Rock Edicts of Aśoka. All but parts of the eighth Edict have disappeared. These remaining parts of the eighth Edict are preserved in the Asiatic Society of Bombay.

Suruci Jātaka. This is the 489th story of the *Jātaka*.

Suruci-kumāra, prince of Mithilā, and Brahmadatta-kumāra, prince of Vārāṇasī, studied together in Takṣaśilā. They became friends, and agreed to bring alliance between the two royal houses. Suruci had a son also named Suruci, and Brahmadatta had a daughter, Sumedhā. Brahmadatta agreed to their marriage on condition that Sumedhā should be Suruci's only wife. They accepted the condition, and after marriage they lived in the palace for 10,000 years. Yet Sumedhā had no child. People clamoured for an heir. Another 40,000 years

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passed. Then Sumedhā vowed an act of truth that she was a good wife and had also been a good daughter-in-law as long her parents-in-law were alive, Śakra's throne was heated. Under his orders god Nalakāra was born as the son of Sumedhā. He was called Mahāpraṇāda. When he was 16, Śakra ordered Viśvakarmā to build a grand palace for him.

Bodhisattva was the Śakra of that time, and Ānanda was Viśvakarmā.

SŪRYA, Sun god, an important Vedic deity. Several hymns of the Ṛgveda (e.g. , I, 50; I, 115; I, 191; VII, 63; etc.) are addressed to Sūrya. Sūrya loses his importance as a god in the *Rāmāyaṇa* and the *Mahābhārata*. He is mentioned in these epics mainly as the father or Sugriva and Karṇa. The *Purāṇa*s mention Sūrya (Vivasvān) as the son of Aditi and Kaśyapa (*Viṣṇu-purāna*, I, ch. 15). The name of his wife is Saṅjñā.

Sūrya gained importance as a god between the Gupta period and 13th or 14th century. He became one of the five principal deities of Hinduism. Several temples were dedicated to Sūrya. The most famous of these temples is the one at Konārak. At present the worship of Sūrya as the principal deity is confined practically to the small Saura sect.

The chariot of Sūrya has one wheel; it has seven horses who are the same as the seven metres, Gāyatrī, Bṛhatī, Uṣṇik, Jagatī, Triṣṭubh, Anuṣṭubh and Paṅkti (*Visnu-purana*, II, 8, 5-6). The name of his charioteer is Aruṇa (q.v.).

SŪRYADĀSA, (born AD 1508), author of commentaries on the *Līlāvatī*, *Bījagaṇita*, etc. He was also a poet and wrote eight poems, known together as *Kāvyāṣṭaka*.

Sūryakānta, ("sun-beloved"), a kind of crystal, perhaps in the shape of a convex lens. Kālidāsa says that it obtains its burning power from the sun (*Raghuvaṇśa*, XI. 21).

SŪRYA-ŚATAKA, "One hundred verses (in praise of) the sun", a work by Mayura. The verses are in *sragdharā* metre, and display many rhetorical devices such as constant alliteration, jingling of syllables, etc. The work is thus favoured by rhetoricians, grammarians and lexicographers. The work has more than 25 commentaries.

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SŪRYA-SIDDHĀNTA is the most important text of astronomy in India. It is a "revealed" text, in the sense that the original author of the work does not give his name, but states that it was revealed to the *asura* Maya by the Sun-god (Sūrya) at the end of the *Kṛta-yuga*, i.e., in about 2,163,102 BC (*Sūrya-siddhānta*, I, 2-5). Modern scholars believe that the work is of composite growth, beginning about AD 400. (Varāha-mihira 550 AD) made use of the *Sūrya-siddhānta* of his time in his *Pañca-siddhāntikā*.) Corrections and additions were made from time to time and almost a final form was reached by AD 1100. Some minor corrections were made even later than this. The last corrections are given in what are called Makaranda tables near about AD 1500. No interpolations and changes have been made in the text after the commentary of Raṅganātha in 1603.

The *Sūrya-siddhānta* is divided into 14 chapters. The first chapter deals with the mean motions of the planets. All the planets are in conjunction in the first point of Aries, i.e., all of them have zero longitude at end of *Kṛta-yuga* (I, 57). The text gives the number of revolutions each planet makes in a *Mahā-yuga* of 4,320,000 years (I, 29-34). Thus the mean daily motion of the planets can be calculated. If one knows the position of a planet on any day, its mean position can be calculated on any other day. The second chapter gives the method of calculating the true position of a planet. A planet does not move in the same direction all the time. Sometimes its motion is retrograde. This chapter gives the corrections that have to be applied to get the true place of the planet in the sky. The third chapter deals with direction, place and time. It gives the method of construction of a sun-dial also. The fourth chapter deals with eclipses and especially with lunar eclipses. The fifth gives the calculations for the parallax of the solar eclipse. The sixth describes the manner of exhibiting, by a projection, the various phases of an eclipse. The seventh deals with planetary conjuntions. The eighth chapter gives positions of the *nakṣatras*. The ninth deals with heliacal rising and setting of the planets. The tenth gives the calculations of rising and setting of the moon. The 11th chapter is partly of astrological nature. It describes the malignant character of the time when the sun and moon have equal declination, on the

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same or opposite side of the equator, and it lays down the rules by which the time of occurrence of those malignant aspects may be calculated. The 12th chapter deals with cosmogony, the 13th with certain instruments, especially those for the determination of time, and the last chapter with different modes of measuring time, viz., solar, sidereal, civil, lunar, etc.

SŪRYA VAṆŚA, the Solar race. A lineage of kings which sprang from Ikṣvâku, grandson of the Sun. Râma and many other great kings were of this race.

SŪRYAVARMAN I, (d. c. 1050) was a great Khmer king. He consolidated his kingdom in Kampuchea, and also permanently subjugated some areas of Laos and Thailand. He was a great builder, and built many public works, irrigation projects, temples, etc. He himself was a Mahâyâna Buddhist, but he was tolerant of the religion of his subjects who were Hindus and worshipped Viṣṇu. He was a strong and capable ruler and known for his learning.

SURYAVARMAN II, (d. c. 1150), was the greatest king of the Khmer kingdom of Kampuchea. He is known as a temple builder and a religious reformer. He made Vaiṣṇavism the state religion of his country. His predecessors were Buddhists. Inspired by his minister Divâkara Paṇḍita, Sūryavarman started building the great temple of Viṣṇu at Angkor Vat. (The temple was finished after his death.)

SUŚARMĀ, a king of Trigarta. He was an enemy of Virāṭa. When he came to know that Kīcaka, the general of Virāṭa was dead, he attacked and captured Virāṭa. Bhīma defeated Suśarmā and rescued him (*Mahābhārata*, III, ch. 33).

SUṢEṆA, a physician in the army of Rāma. Rāvaṇa had seriously wounded Lakṣmaṇa in the battle. Suṣeṇa cured him (*Rāmāyaṇa*, VI, ch. 101).

Susīma Jātaka, (1), This is the 163rd story of the *Jātaka*.

Bodhisattva was once the son of the priest of Susima, king of Vārāṇasī The priest had been the master of ceremonies in the

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king's elephant-festival. He died when his son was sixteen. At this time another elephant-festival came round, and other Brāhmaṇas obtained the king's consent to be in charge of the ceremonies, on the ground that the priest's son was too young. When only four days remained before the festival, Bodhisattva found his mother weeping. She explained that for seven succesive generations their family had managed the elephant-festival and that she felt the change deeply. Bodhisattva discovered that a teacher expert in elephant-lore lived in Takṣaśilā, 2,000 *yojana*s away. He comforted his mother and proceeded to Takṣaśilā, reaching it in just one day. There he paid his fee of 1,000 pieces to the teacher and explained to him the urgency of his mission. In one night the teacher taught him the three Vedas and the elephant-lore. The next morning he left early for Vārāṇasī and reached it in one day. On the day of the festival, Bodhisattva went with all his array before the king and protested against the alienation of his rights. He challenged anyone to show his superiority over him in elephant-lore and no body could be found to do so. The king then appointed him to conduct the ceremonies.

Susīma Jātaka (2) This is the 411th story of the *Jātaka.*

Bodhisattva was once born as the son of the priest of the king of Vārāṇasī. He was called Susīma. The king's son born on the same day was called Brahmadatta. They studied together and were friends. Later Brahmadatta became the king, and Susīma his priest. One day when Susīma was taking part in a procession with the king, the queen-mother saw him and fell desperately in love with him. The king discovering this, made Susīma the king and the queen-mother Susīma's queen. But Susīma soon tired of royalty, and after establishing Brahmadatta once more on the throne, went to the Himālaya and became an ascetic.

Suṣira, "hollow", name of a method of casting hollow bronze images. The method is used mostly for large images. A raw clay model is covered with wax in which the figure is elaborately modelled out. The figure is then covered with clay, and when a "lost-wax-mode" casting is made the resulting figure is hollow. See also *madhūcchiṣṭa*

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Suśroṇi Jātaka, This is the 360th story of the *Jātaka*

In former times, Tāmra was the king of Vārāṇasī, and his wife was the beautiful Suśroṇi. Bodhisattva was at that time a *suparṇa* (*garuḍa*) in Seruma-dvīpa, the former name of Nāga-dvīpa. He used to go in disguise to Vārāṇasī and play at dice with Tāmra. Suśroṇi saw Bodhisattva, and they fell in love with each other. He, by his powers raised a storm in the city, and covered it with darkness, under cover of which he carried off Suśroṇi. The king was filled with grief, not knowing what had happened to his queen, as the *garuḍa* continued to play at dice with him. Tāmra sent Svarga a minstrel to search for her. In the course of his wandering Svarga came to Bhṛgukaccha and took a ship for Suvarṇabhūmi. In the middle of the ocean, the sailors asked Svarga to sing for them, but Svarga told them that his music would excite the big fish and trouble would ensue. When the sailors insisted, Svarga sang, and the fish maddened with the sound, splashed about, and the ship broke in two under the leap of a sea monster. Svarga lay on a plank which drifted to Nāgadvīpa. There he saw and was recognized by Suśroṇi. She took him home, and keeping him hidden from the *garuḍa*, enjoyed herself with him when the *garuḍa* was away playing at dice. A month and half later a ship with merchants from Vārāṇasī, touched at Nāgadvīpa, and Svarga returned home. He found Tāmra playing at dice with the *garuḍa* and recounted his adventure in a song. The *garuḍa* heard the song and understood the references. Filled with remorse that he had not been able to keep his wife, he brought her back to Tāmra. Thereafter he never came there.

SUŚRUTA SAṆHITĀ, a work on medicine and surgery. It is almost as important as the *Caraka-saṇhitā*. Originally, both were perhaps much smaller works existing from a period prior to the beginning of the Christian era. There were later additions and alterations. The final form of the *Suśruta-saṇhitā* was established when Cakrapāṇidatta wrote his commentary on it. It is difficult to say which of the two works is earlier. Neither of the works mentions the other by name; but it appears that when the *Suśruta-saṇhitā* (III, 9.3) says that it did not agree with authors who say that *dhamanīs* and *śirās* were same, it was referring to *Caraka-saṇhita* (III, 5.3). Also, as S. N. Das-

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gupta has pointed out, the Sāṇkhya philosophy as summed up in *Suśruta* was later than the Sāṇkhya philosophy as described by Caraka (*History of Indian Philosophy*, II, p. 428). Thus Caraka could be the earlier of the two.

The *Suśruta-saṇhita* is in six parts :

1. Sūtra-sthāna, is introductory; it also contains descriptions of some surgical operations, and a classification of medicinal plants; 2. Nidāna-sthāna, gives the causes and symptoms of diseases; 3. Śārīra-sthāna gives the human anatomy and embryology; 4. Cikitsa-sthāna is about the treatment of diseases; 5. Kalpa-sthāna describes poisons and their antidotes; 6. Uttara-tantra, which is perhaps a later addition, deals with miscellaneous topics.

The *Suśruta-saṇhita* is one of the few medical works, which deals with surgery in detail. See also *śalya, śonita.*

Suṣumnā, name of the most importānt of the 14 principal nerves or *nāḍīs* (q.v.) of the human body. Īt is also known as Brahmanāḍi. It is said that universe itself is contained in this nerve. It extends from the *mulādhāra* to *sahasrāra.* It is the route by which *kuṇḍalinī* moves upwards.

Suṣupti, dreamless sleep. It is one of the three apparent manifestations of self. The other two are awakc and dreaming. "In *suṣupti*, one does not pray for any desirable object, nor does one dream; it is called *prajñā* when there is no determinate knowledge, but pure consciousness and pure bliss" (*Māṇḍūkya Upaniṣad*, 5).

Sutanu Jātaka. This is the 398th story of the *Jātaka*,

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a poor householder. His name was Sutanu. One day the king went hunting. and, after chasing a deer, killed it. When he was returning with the carcase he passed under a tree belonging to the *yakṣa* Makhadeva, who, by the power conferred on him by Vaiśravaṇa, claimed him for his food. The king gave him the deer as his food for the day and promised to send one man daily to the *yakṣa* for his food. He was then allowed to go. The king kept his promise, but as time went on, no one could be found to go to the *yakṣa*,

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because all knew what waited there. Then the king offered 1,000, and Bodhisattva, for the sake of his parents and against his mother's wishes consented to go. Before going he obtained from the king his slippers, his umbrella, his sword, and the golden bowl filled with rice. Bodhisattva knew that a *yakṣa* could harm only those whose feet touched the earth below his tree and also a *Yakṣa* could not harm a person if the shadow of his tree did not fall on him. *Yakṣa*s were, moreover, afraid of arms. Bodhisattva then approached the *yakṣa*'s tree and with the point of the sword, pushed the bowl of rice to him. The *yakṣa* started talking to Bodhisattva and was very pleased with him. Bodhisattva exhorted him to give up his evil ways, and returned to Vārāṇasī with the *yakṣa*, who was given a settlement at the city gate and provided with rich food.

SUTKAGEN DOR, a site near the Makran coast of Baluchistan. It is the western most point known so far of the Indus Civilization, and was perhaps a trading post.

Sūtra, "thread", a concise expression. *Sūtra*s are intended to reduce the doctrines of a science or of a philosophy into a number of memorizable aphorisms, formulas or rules. A larger work containing such *sūtra*s also came to be called a *sūtra*. The aid of commentaries becomes indespensable for the understanding of the *sūtra*s. Frequently the commentaries, especially of the philosophic *sūtra*s, differ widely in their interpretation of the original, giving rise to various schools. For instance, the differing commentaries of the *Brahma-sūtra* have given rise to Advaita, Dvaita; Dvaitādvaita, Viśiṣṭādvaita, etc.

Compendious treatises dealing with Vedic ritual on the one hand, and with customary law on the other, are also called *Sūtra*s. Rise of this class of writings was due to the need of reducing the vast and growing mass of details in rituals and custom preserved in the *Brāhmaṇa*s and in floating tradition, to a systematic shape. Thus there were *Śrauta-sūtra*s, *Gṛhya-sūtra*s, *Dharma-sutra*s and *Śulva-sūtra*s. The *Sūtra* literature together form *Kalpa* one of the six *Vedāṅga*s. See *Kalpa* (1).

The *sūtra* style reached a perfection in the work of Pāṇini. Later practitioners have only imperfectly approximated his style.

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The Buddhist and Jaina *suttas*, though called *sūtras*, are of very different nature. They contain didactic texts, discourses and sermons. They are *sūtras* to the extent that they carried the thread of the tradition of the teachings of the Buddha or Mahāvīra.

Sūtradhāra, "the thread-holder", a stage manager, a principal actor who arranges the cast of characters and instructs them, and takes prominent part in the *prastāvanā* or prelude.

SŪTRĀLAṄKĀRA, a collection of tales inculcating the Buddhist faith. The Chinese translation of this work made by Kumārajīva in AD 405 assigns it to Aśvaghoṣa. See also *Kalpanāmaṇḍitikā*.

SUTTANIPĀTA, "Collection of Discourses", is one of the earliest collections of the Pali canon. It forms the last part of the *Khuddaka Nikāya*, and is one of the most quoted texts in other Buddhist writings. *Suttanipāta* is an important source of information on early Buddhism and its cultural and religious milieu.

SUTTA PIṬAKA, "Basket of Discourses" forms the second part of the Pali *Tipiṭaka*, the other two parts being the *Vinaya Piṭaka* and *Abhidhamma Piṭaka*. The *Sutta Piṭaka* gives the basic law and doctrine of (Hīnayāna) Buddhism. The contents with a few exceptions are attributed to the Buddha himself. This *Piṭaka* is divided into five parts. These are:

Dīgha Nikāya, "Long Collection", (the corresponding Sanskrit work used by the Mahāyānists is called *Dīrghāgāma*); 2. *Majjhima Nikāya*, "Medium (Length) Collection", (Mahāyāna, *Madhyamāgama*); 3. *Saṇyukta Nikāya*, "Cluster Collection", (Mahāyāna, *Saṇyuktāgama*); 4. *Aṅguttara Nikāya*, "Yet-another-limb Collection", (Mahāyāna, *Ekottarāgama)*; and 5. *Khuddaka Nikāya*, "Short Collection", (there is no corresponding Mahāyāna collection).

SUTTUKENY, a megalithic culture site near Virampatnam in Pondichery. A megalithic grave was discovered here in 1950 by French archaeologists. It contained terracotta sarcophagi, one of which rested on 15 vase-shaped feet. Other things found

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in this tomb were several bracelets and necklaces of assorted beads separated by golden dividers. In an urn, hidden under the pavement slabs, were pieces of gold jewelry: four bracelets, chestnut-shaped earings, and two pendants formed of a Y-shaped hammered chain, each end of which terminates in a lotus blossom.

Sutyāga Jātaka, (Pali, Succaja Jātaka). This is the 320th story of the *Jātakā*.

Bodhisattva was once the minister of Brahmadatta king of Vārāṇasī. The king fearing his son, the viceroy, gave orders that he should live outside the city. The son therefore left the city with his wife and lived in a hut in a frontier village. When he discovered, by observing the stars, that the king was dead he returned with his wife to take the throne. On the way they passed a mountain, and the wife asked, "If the mountain of were of pure gold, would you give me some of it?", "Not an atom", he replied, and she was deeply hurt. She became queen, but was shown no respect and honour by the king. The Bodhisattva noticing this, questioned her and made her promise to repeat the story in the king's presence. This she did, and the king, realizing her affection for him, bestowed all honour on her.

SUVARṆA-BHŪMI, "Golden-country", is in the north east (*Bṛhat-saṇhitā*, XIV, v. 31). According to several *Jātaka* stories (Mahā-janaka J. ; Śaṅkha J.; Suśroṇi J.; etc.) Suvarṇa-bhūmi was a land beyond the sea, and traders went there in ships. The chronicles of Sri Lanka mention that two *therās*, Sona and Uttara, visited Suvarṇabhūmi after the Third Buddhist Council; 60,000 people embraced the faith, while 3,500 young men and 1,500 girls of noble family entered the order (*Dīpavaṇsa*, VIII, ch. 12; *Mahāvaṇsa*, XII, 6.44f)

Suvarṇabhūmi is generally identified with Lower Burma.

Suvarṇahaṇsa Jātaka. This is the 136th story of the Jātaka.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a Brāhmaṇa householder. He had three daughters. After his death he was born as a golden goose, and, remembering his past birth, he flew to where his wife and

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daughters lived and gave them one of his golden feathers. This happened several times, till at last his wife planned to pull out all his feathers. Now, the feathers taken from a golden goose, against his wish cease to be golden and become like the feathers of a crane. The woman discovered this when she had pulled out all the feathers. So she flung him into a barrel and fed him there. Later, white feathers grew on him, and he flew away, never to return.

Suvarṇa-karkaṭa Jātaka. This is the 389th story of the *Jātaka.*

Bodhisattva was once a Brāhmaṇa-farmer of Śālindī, a village in Magadha. On the way to his fields he passed a pond and grew friendly with a golden crab living in the pond. A she-crow longed to eat the eyes of the farmer and persuaded her husband to induce a snake to bite the farmer. This he did, and overcome with poison the farmer fell near the pond. Attracted by the noise the crab emerged, and seeing the crow about to peck out the farmer's eyes, caught the crow with his claws. When the snake came to the rescue of the crow, the crab fastened on him too. The crab made the snake suck the poison from the farmer's body, and when he stood up, the crab crushed the necks of both the snake and the crow and killed them.

Suvarṇamṛga Jātaka. This is the 359th story of the *Jātaka.*

Formerly, when Brahmadatta was the king of Vārāṇasi, Bodhisattva was a young stag of golden colour, and lived happily with a beautiful doe in the Himālaya. He was leader of 80,000 deer. One day a hunter set a snare and Bodhisattva's foot got entangled in it, He gave a succession of warning cries and the herd fled. The doe, however, came up to him and encouraged him to try to break the noose. But all his efforts were in vain. When the hunter approached, the doe went up to him and asked to be allowed to die in her mate's place. The hunter was so touched that he set them both free, and the stag gave him a jewel which he had found on the feeding ground.

SUVIDHINĀTHA, also known as Puṣpadanta, was the ninth *tīrthaṅkara* of the Jainas. His emblem is *makara.* He is said to have been born in Kākandī (q.v.)

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SUVRATANĀTHA, also known as Munisuvrata, was the 20th *tīrthaṅkara* of the Jainas. His symbol is tortoise.

SUVṚTTA-TILAKA, a work on prosody by Kṣemeṇdra.

SUYAGAḌAṄGA, (Sanskrit, Sūtrakṛtāṅga), name of the second *Aṅga* of the Jainas.

SU-YODHANA, "Fair fighter", used frequently as a synonym of Duryodhana (*Mahābhārata*, I, ch. 77; etc.).

SUZUKI, Disetsu Teitaro was born on 18.10.1870, and educated at Tokyo and Columbia Universities. He was a Professor at Tokyo and also the Director of the Japanese Association of Indian and Buddhist Studies in Tokyo. He was also, for a long time, a Guest Professor at the Columbia University. His works include *Aśvaghoṣa's Discourse on the Awakening of Faith in Mahāyāna; Manual of Zen Buddhism; Studies in Laṅkāvatāra Sūtra; The Gaṇḍavyūha Sutra;* etc. Suzuki died on 12.7.1966.

Svabhāvokti, "telling the nature of things", name of a figure of speech in which a natural or typical individual is characterized. Rudraṭa gives the example, "The children are intent at their play, bodies gray with dust, one among them chosen to occupy the station of a king, assuming grave miens and voices."

Svādhīna Jātaka. This is the 494th story of the *Jātaka*.

Bodhisattva was once king of Mithilā. His name was Svâdhīna. He gave away daily 6,00,000 coins in alms. . He lived a good life and his subjects followed his example. The gods heard of him and wanted to see him. Śakra sent Mātali to bring him to heaven. When he arrived Śakra gave him half his kingdom and his luxuries. Svâdhīna ruled in heaven for 700 years. He then became dissatisfied and returned to his royal park on the earth. The park keeper brought news of his arrival to Nārada the reigning king, the seventh in descent from Svādhīna. Nārada offered him his kingdom, but Svadhīna refused it, saying that all he wished was to give away in alms in one week the amount he would have given away in 700 years. Nārada agreed. After one week Svādhīna died and was born in Trayastriṇśa.

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Svādhiṣṭhāna, the second of the six *cakras*. It is situated at the root of the genitals. See *cakra* (2), and *kuṇḍalinī*.

Svāhā, "hail (to)", a ritual exclamation or call uttered when making oblations to gods (Ṛgveda, I, 13.12; etc.). It is the terminal constant in all Hindu and much Buddhist ritual. Svāhā was later personified as a goddess. She was the daughter of Dakṣa (*Bhāgavata-purāṇa*, IV, 1.47).

SVĀMI-NĀRĀYAṆA, whose proper name was Sahajānanda was born in c. 1780 in Chapāī, a village about 200 kilometres north west of Lucknow. He was a Vaiṣṇava. Disgusted with the alleged evil practices of the Mahārājās of the Vallabhācārya sect, he went to Gujarat and started preaching a pure form of Vaiṣṇavism. He adopted the name of Svāmi-Nārāyaṇa, and made his headquarters in the village of Wartal (in Kaira District) where he erected a temple of Nārāyaṇa.

He found the Svāmī Nārāyaṇī sect in about 1804. The members of the sect worship Kṛṣṇa as well as the five major gods of Hinduism. They use the same *mantra* (prayer formula) as the Vallabhācārya sect, viz., *Śrī Kṛṣṇa Śaraṇam Mama* (My refuge is Śrī Kṛṣṇa).

SVAPNA VASAVADATTĀ, A play in six acts, ascribed to Bhāsa. A marriage of Udayana with the princess of Magadha would increase the former's political power. The minister Yaugandharāyaṇa plans and is eventually successful in getting his king married to the princess.

Svara, diatonic interval or note, one of the seven notes of the gamut. The seven *svaras* of the *saptaka* current throughout the country are in the order of ascent from the note which has now become the Indian tonic : Ṣaḍja, Ṛṣabha, Gāndhār, Madhyama, Pañcama, Dhaivata, and Niṣāda. Their sol-fa initials, also current in every Indian language, are *Sa, Ri, Ga, Ma, Pa, Dha, Ni.*

See Musical scales.

SVARAMELAKALĀNIDHI, a work on music by Râma Amâtya written in about 1550. The work contains the first collection

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of *rāga*s which are adequately described. All of them belong to the Karṇāṭaka system and have *ṣaḍja* as their tonic.

SVARGA, heaven, Indra's paradise (*Rāmāyaṇa*, I, ch. 60)

Svarita, "a kind of mixed tone, produced by a combination of high and low tones. "The vowel that has the combination of *udātta* (high) and *anudātta* (low) tones is said to be *svarita* or circumflexly accented." —*Aṣṭādhyāyī*, I, 2.31. See also anudātta.

SVAROCIṢA, name of the second Manu (q.v.)

Svastika, any lucky or auspicius object, especially a kind of mystical cross, a swastika. "The *svastika* mark should be placed on the temple doors" —*Bṛhatsaṇhita* (55.15). At the time of worshipping Gaṇeśa when an auspicious function is started, a *svastika* mark is made on the wall. Thus the mark is commonly called Gaṇeśa.

Svastika is the emblem of Supārśvanātha, the seventh *tīrthaṅkara* of the Jainas.

Svastikāsana, ("*svastika*-sitting"), name of an *āsana*-posture in which the toes are pīaced in the inner hollow of the knees.

SVĀTĪ, "Sword", is a *nakṣaṭra* (q.v.). It is the same as the star alpha *Bootis*.

SVAYAMBHU, "self-existent", one who has come into existence of-himself, an epithet of Brahmā.

SVAYAMBHUVA, the name of the first Manu (q.v.).

Svayaṇvara, "self-choice", the choice of a spouse by a princess at an assembly where all the suitors are present. The sixth canto of the *Raghuvaṇśa* describes the *savyaṇvara* of Indumatī where she chose Aja as her husband.

Svedaja, 'born out of vapour, or sweat' : insects; one of the four classes in which the animal kingdom is divided. See *jaṅgama*.

ŚVETAKETU, son of Uddālaka Āruṇi, was a sage. The dialogue between the father and the son forms the sixth book of the

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Chāndogya-upaniṣad. (See Āruṇi; *Tat tvam asi*.) According to the *Mahābhārata* (I. ch. 122), it was Śvetaketu who established the present usage among men that the sin of violating matrimonial chastity is regarded like to that of killing an embryo; this Śvetaketu established from anger, as one day, in the presence of his father, a Brahmaṇa came and seized his mother by hand and took her away; Uddālaka, however, excused the fact as it was the practice sanctioned by antiquity.

Svetaketu Jātaka, This is the 377th story of the *Jātaka*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a far famed teacher, with 500 pupils. The chief among these was Śvetaketu, a Udicya Brāhmaṇa who prided himself on his high caste. One day meeting a Caṇḍāla, Śvetaketu told him to pass on his leeward side, but the Caṇḍala refused, challenging Śvetaketu to answer a question. Śvetaketu accepted the challenge, and he was asked what were the four directions. Śvetaketu gave the usual answer, whereupon the Caṇḍāla forced him between his feet. When this was reported to the teacher, he told Śvetaketu that the four quarters were parents, teachers, friends, and wife and children. Later, Śvetaketu left for Takṣaśilā, and, after, finishing his studies there, went to Vārāṇasī with 500 ascetics. There they practised false penances and won the king's approval; the king's priest, however, warned him against them, saying that they possessed only false knowledge and had no morality. The priest persuaded Śvetaketu and his followers to become laymen and enter the king's service.

Śvetāmbara, "white clad", one of the two main sects of the Jainas. The other is called Digambara. The Śvetāmbara monks wear white clothes; hence the name. The Śvetāmbara canonical works comprise 45 Jaina texts, viz., *Aṅgas*-11; *Upāṅgas*-12; *Paiṇṇas*-10; *Cheda-sutras*-6; *Mula-sutras*-4; individual texts-2. The last two are *Nandi-sutta* and *Aṇuogadāra*.

ŚVETĀŚVATARA-UPANIṢAD, a *Upaniṣad* of the Taittirīya or Kṛṣṇa Yajurveda. It is one of the ten *Upaniṣads* on which Śaṅkara wrote commentaries.

Syādvāda, also called *saptabhaṅgī-naya*, is the Jaina method of seven

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formulas of sceptical reasoning. Each of these begin with the word *syāt*, ("may be" or "perhaps"). It is so called because it holds all knowledge to be only probable; affirmation made from whatever standpoint (*naya*) cannot be regarded as absolute. The seven formulas are:

1. All affirmations are true (in some *syādasti* or "may be it is" sense).
2. All affirmations are false in some sense (*syāt nāsti*).
3. All affirmations are true as well as false in some sense (*syādasti syānnāsti*).
4. All affirmations are indefinite or inconceivable in some sense (*syādavaktavya*).
5. All affirmations are true as well as indefinite (*syādasti cāvaktavyaśca*).
6. All affirmations are false as well as indefinite (*syānnāsti cāvaktavyaśca*).
7. All affirmations are true and false and indefinite in some sense (*syādasti syānnāsti syādavaktavyaśca*).

SYĀDVĀDA MAÑJARĪ, by Mallisena (AD 1292) is a commentary on the 32 verses of Hemacandra's *Anyayogavyavacchedikā*. It is at the same time an independent work on Jaina philosophy.

Śyālaka Jātaka. This is the 249th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a grain merchant. A snake charmer had a monkey whom he trained to play with a snake. During a festival he entrusted the monkey to Bodhisattva who was his friend. He returned after seven days and took the monkey back. Then he beat the monkey. When the man was asleep, the monkey broke away and refused to be enticed back by the man.

Śyāma Jātaka. This is the 540th story of the *Jātaka*.

Dukulaka and Pārikā were husband and wife, but they lived as recluses in the forest. Śakra apprehending danger to them asked them to have a son and said that Pārikā would conceive if Dukulaka touched her navel. Bodhisattva was born as their son. He was named Suvarṇa-Śyāma. Once while his parents were walking through the forest they were blinded by the

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poison of a serpent. Śyama, thereafter, looked after them. One day the king of Vārānasī was out hunting in that forest. He saw Śyāma and thought that he was a strange creature. He shot at him with a poisoned arrow. Śyāma fell down severely wounded. He did not curse the king, but only moaned that his parents would suffer in his absence. He requested the king to look after his parents. He then fainted. The king was directed by a goddess to inform Śyāma's parents. They merely asked to be taken where Śyāma lay. Arrived there, they performed the Act of Truth one by one. The poison left Śyāma's body and he became well. The goddess also performed the Act of Truth, and Śyāma's parents regained their eyesight.

SYAMANTAKA, name of a beautiful gem. If worn by a virtuous person, it made the whole country prosperous. Satrājit, a Yādava prince, got it as a gift from his friend Sūrya (the Sun). Once he gave it to his brother Prasena, a wicked person. Prasena went hunting with the gem round his neck. He was killed by a lion. The lion in turn was killed by Jāmbavān who gave the gem to his son as a toy. A slander spread that Kṛṣṇa had killed Prasena. He, therefore, went to recover the gem, and defeated Jāmbavān in a fierce battle lasting 21 days. Jāmbavān gave kṛṣṇa the gem and also married his daughter Jāmbavatī to him. Kṛṣṇa gave the gem to its owner Satrājit, who in return gave his daughter Satyabhāmā to Kṛṣna in marriage. Śatadhanvā, a Yādava, who wanted to marry Satyabhāmā was angry. He killed Satrājit and took the gem. Kṛṣṇa attacked Śatadhanvā. He gave the gem to Akrūra, another Yādava, and fled. Kṛṣṇa killed Śatadhanvā, but on searching his person, he could not find the gem. Balarāma who coveted the gem thought that Kṛṣṇa had hidden it. He was annoyed with Kṛṣṇa. After some years Akrūra revealed that the gem was with him. This brought peace between Balarāma and Kṛṣṇa. Akrūra was allowed to keep the gem. *Viṣṇu-purāṇa*, IV, 13; *Harivaṇśa*, ch. 38; *Bhāgavatapurāṇa*, X, 56.

ŚYĀMA TĀRĀ, "the black Tārā", usually known as the "green Tārā", an incarnation of Tārā. See Sita Tārā.

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T

TĀḌAKĀ, a *yakṣī*, was turned into a *rākṣasī* (man-eater) by the curse of Agastya. She became a menace to the sages residing in the forest. Rāma killed her on the bidding of Viśvāmitra (*Rāmāyaṇa*, I, chs. 25-26).

TAGARA, modern Ter or Thair (18° 19′N, 76° 9′E) on the western bank of Tirna, is described in the *Periplus of the Erythraean Sea* (Para, 51) as the greatest city of the country. It exported cotton goods, both common and of fine varieties through the port of Barygaza (Broach).

TAILA II, also known as Tailapa, Tailappa and Tailappaya, re-established the sovereignty of the Cālukyas in the Deccan after overthrowing the Rāṣṭrakūṭa Karkka II in AD 973-4. He claimed to be a remote descendant of the Cālukya dynasty of Bādāmi. He assumed the titles *Āhavamalla* and *Bhuvanaikamalla*, and his capital was Mānyakheta at least upto 993. He ruled for 24 years and was succeeded by his son Satyāśraya in 997.

Tailapātra Jātaka. This is the 96th story of thd *Jātaka*.

Bodhisattva was once the youngest son of Brahmadatta, king of Vārānasī. At that time the Pratyeka Buddhas took their meals in the palace. Bodhisattva asked them whether he would ever become a king. They said that he had no chance in Vārānasī, but if he could reach Takṣaśila without falling prey to the *yakṣiṇī*s who waylaid travellers in the forest, he would become a king there within one week. Thereupon, he set out with five of his followers who wished to accompany him. On the way through the forest the five in succession succumbed to the charms of the *yakṣiṇī*s, and were devoured. One *yakṣiṇī* followed Bodhisattva right up to the gates of Takṣaśilā, where the king

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took her into the palace, paying no heed to Bodhisattva's warning. The king succumbed to her wiles, and, during the night, the king and all the inhabitants of the palace were eaten by the *yakṣiṇī* and her companions. The people, realizing the sagacity and strength of will of Bodhisattva made him their king.

TAITTIRĪYA, "pupils of Tittiri (a sage)", a school of the Yajurveda. The name is also applied to a *Brāhmaṇa*, to an *Āraṇyaka*, to a *Upaniṣad*, and to a *Prātiśākhya* of the same Veda.

TAITTIRĪYA ĀRAṆYAKA forms a supplement to the *Brāhmaṇa* of the same name. The last four of the ten sections of this *Āraṇyaka* constitue the two *Upaniṣad*s of this school. Sections VII to IX form the *Taittirīya Upaniṣad*, and the tenth section forms the *Mahā-Nārāyaṇa Upaniṣad*, also called the *Yājñikī Upaniṣad*.

TAITTIRĪYA SAṆHITĀ, name of the chief recension of the Kṛṣṇa Yajurveda. It is named after the Taittirīyas, the pupils of the sage Tittiri. The *Purāṇa*s contain a legend about the name:

The Yajurveda was first taught by Vaiśampāyana to 27 pupils, among whom was Yājñavalkya; subsequently he was offended with Yājñavalkya and bade him disgorge the Veda committed to him, which he did in a tangible form; whereupon the older disciples of Vaiśampāyana being commanded to pick it up, took the form of *tittira*s (partridges) and swallowed the soiled texts, Hence it was named Kṛṣṇa (black). Yājñavalkya then received from Vājasani, i.e. Sun, a new or white version of the Yajurveda, called Vājasaneyi (*Viṣṇu-purāṇa*, III, ch.5). See also *Vājasāneyi Saṇhitā*, and Yajur-Veda.

TAITTIRĪYA UPANIṢAD forms part of the *Taittirīya Āraṇyaka* (q. v.). It is one of the earlier *Upaniṣad*s, and is among the ten *Upaniṣad*s commented on by Śaṅkara.

Takht, a seat of Sikh authority. There are five such *Takht*s. These are: Akāl Takht, opposite the Golden Temple at Amritsar; Harmandir Sahib in Patna (Bihar); Hazur Sahib in Nanded (Maharashtra); Keshgarh Sahib about 80 kilometres north of Chandigarh; and Damdama Sahib in the Bhatinda district (Punjab).

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Takka (Takra) Jātaka. This is the 63rd story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva lived as an ascetic on the Gaṅgā. One day he rescued from the river Duṣṭakumārī, daughter of the *śreṣṭhī* of Vārāṇasī. She had been thrown into the flood during a storm by her long suffering servants. The ascetic succumbed to the wiles of the woman and started living with her in a village where they earned their living by selling *takra* (curd). He was thus called Takra-paṇḍita. One day robbers attacked the village. They carried the woman away with their booty. She started living happily with the robber chief, but feared that her former husband might come to claim her. She therefore sent for him with sweet words and hid him in a room. When the robber chief came back in the evening, she said that his rival, her former husband, was hiding in the room. The chief started beating him, but he kept repeating "Ungrateful wretch". On being asked he related the full story. The robber thereupon killed the woman.

Takkala Jātaka. This is the 446th story of the *Jātaka.*

In former times when Brahmadatta was the king of Vārāṇasī, there was a villager called Vāsiṣṭhaka, an only son, greatly devoted to his faher. Much against his wishes, his father got him married. Bodhisattva was born as his son. When he was seven years old, he overheard his mother planning to have the old man taken by a ruse to the cremation ground and there killed and buried in a pit. The next morning, when the father was setting out for the cremation ground, the child insisted on accompanying him. He watched his father dig a pit and asked what it was for. He was told that the useless old man was a burden to keep and that the pit was for him. The boy was silent, and when his father stopped to have some rest, he took up the spade and began to dig another hole. He said that it was for his father when he should be too old to be supported. The remark opened the eyes of Vāsiṣṭhaka. He returned home and drove away his wife. He afterwards took her back on her promising to give up her treacherous ways.

Takman, name of a common but dreaded disease. The term does not occur outside the Atharva Veda. From the symptoms

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described, it is clear that *takman* was a general term for several types of fever, some of which were most probably of malarial origin. Many varieties of *takman* have been mentioned. Some of them are: that which returns on the morrow or two (successive) days (I, 25.4; VII, 116.2); that which returns on (each) third day or intermits each third day, or continues without intermission, the seasonal one that which comes in the autumn, or summer, or the rainy season, the cold *takman* and the hot *takmạn* (V, 22.13): that which is red, or brown, or which turnest all bodies yellow, the *takman* produced by the forest (VI, 20.3): the yearly one (XIX, 39.10); etc.

TAKṢAKA, king of snakes. He bit and killed Parikṣit, father of Janamejaya (*Mahābhārata*, I, ch. 50).

Takṣaka-śūkara Jātaka (Pali, Taccha–sūkara Jātaka). This is the 492nd story of the *Jātaka*. Its story is same as that of the Vardhaki–śūkara Jātaka (q.v.).

TAKṢAŚILĀ, modern Taxila, is about 65 kilometres east of the Indus, near Rawalpindi. The place is frequently mentioned in the Jātaka stories as the capital of Gandhāra and as an educational centre. (See Bhīmasena Jātaka, Nandivilāsa Jātaka etc.) The Buddhist *Suttas*, however, do not mention the place at all. According to the *Rāmāyaṇa* (VII, ch. 101) the city was founded by Bharata for his son Takṣa. The *Mahābhārata* (I, ch. 3) says that Takṣaśliā was conquered by Janamejaya, and he returned to Hastināpura after the completion of the Serpent-sacrifice (*Ibid.*, XVIII, ch. 5). Presumably the sacrifice was performed in this city. According to the *Divyāvadāna*, Aśoka, when a prince, subdued a rebellion here, and then served for sometime as the viceroy of his father Bindusāra. Aśoka's son Kuṇāla, according to the same source, was also sent here to quell a rebellion and served here as a viceroy.

During the excavations, ruins of three cities covering the period from about 420 BC to about AD 500 were discovered here. The oldest site is known as the Bhir Mound. Its remains are in four phases of which the last two, about 200–70 BC, overlap the first three of an adjacent new city now known as Sirkap. The new city was built by the Indo-Greeks. Sirkap fell to the

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Kuṣāṇas who founded a new fortified city nearby at Sirsukh. The city was destroyed by the white Huns in AD 460. When Hiuen Tsang passed through Takṣaśilā in AD 630, he noted, "Although there are many monasteries, they have become ruinous and deserted, and there are very few priests; those that there are study Mahāyāna."

Tāla, time-measure in music.

TĀLA-DHVAJA, ("Palm-banner"), an epithet of Bhīṣma (*Mahābhārata*, VI, ch. 16)

TĀLAJAṄGHA, son of Jayadhvaja, king of Avantī, of the Haihaya race. He had defeated Bāhu who belonged to the dynasty of Māndhātā. Later Sagara, Bāhu's son defeated and killed him (*Viṣṇu-purāna*, IV, 3.26, 40-1).

Tāla-māna, a system of sculptural measurement. The term *tāla*, however, is not defined in any text. It is thought that the actual image in order to be made in accordance with one definite system had its total height divided into one of five different sets of proportions, namely, ten, nine, eight, seven, or five equal parts of the whole height, i.e., *daśa*, *nava*, *aṣṭa*, *sapta*, or *pañca tāla*s respectively. The *tāla* was then divided into 12 equal parts, each part being termed an *aṅgula* (q.v.). P.K.Acharya thought that in the *tāla-māna* system the *tāla* was the length of the face including the head. Thus "an image is of *daśatāla* measure when its whole length is equal to 10 times the face including the head" (*Dicttonary of Hindu Architecture*, pp. 221-22). Other scholars do not accept this view.

TALAVAKĀRA, the older name of the *Kena Upaniṣad*. See *Kena*.

Tāli, the emblem denoting the married state of women in South India. It is an image of Gaṇeśa or a small plate of gold which the bridegroom ties on his bride's neck on the wedding day, and which she afterwards always wears. In South India the tying on of the *tāli* (*tāli-kaṭṭu*) forms the central and decisive part of the marriage ceremony.

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TALIKOTA, The battle of It was fought on the 23rd January 1565 between the army of Vijayanagara and the combined armies of the Sultans of Ahmadnagar, Bijapur and Golconda. The Vijayanagara army was completely defeated, and the magnificent city of Vijayanagara was sacked.

Tamas, one of three *guṇas*. It is characterized by heaviness and obstructiveness. It causes inertness in material bodies, and dullness in organs. The effect of *tamas* is obscuration.

TAMASĀ, the (Southern) Tons, a river of Central India. It rises in the Kaimur range and falls into the Gaṅgā about 30 kilometres below the junction of the latter with Yamunā. The hermitage of Vālmīki was situated on this river (*Rāmāyaṇa*, I, ch. 2).

TĀMASA, name of the fourth Manu (q.v.).

TAMBAPAṆṆI, the place where Vijaya (q.v.) landed in Sri Lanka, according to the *Dīpavaṃsa*, the chronicle of Sri Lanka. He built his capital here, and later the whole island was called by this name. Tambapaṇṇi is mentioned in Aśoka's Rock Edicts II and XIII as one of the countries on the frontier of his empire; but some scholars think that he was referring to the Tāmbraparṇī river in the Tirunelveli district.

TĀMBRAPARṆĪ, a river in the Tirunelveli district. See also Tambapaṇṇi.

TAMILĀKAM, "the abode of the Tamils". The Śaṅgam literature defines Tamilākam the area from Kanyā Kumārī to the Tirupati Hill and from the east coast to the west. North of the Tirupati Hill the language changed. Tamilākam was divided into 13 *nāḍus* (districts), of which the region of Madurai was the most important as the core of the Tamil speakers. The three major kingdoms of Tamilākam were those of the Pāṇḍyas (Madurai), the Ceras (Malabar coast and the hinterland), and the Colas (Thanjāvūr and the Kāverī Valley).

TĀMISRA, name of first of the 21 hells to which are condemned those who accepted presents from an avaricious king (*Manusmṛti*, IV, 87–88).

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TAMLUK, (Tāmralipti; Pali, Tāmalipti), formerly on the estuary of the Gaṅgā and a port town, is now on the western bank of the Rūpnarayan. According to the chronicles of Sri Lanka, king Devanampiya Tissa sent a diplomatic mission to Aśoka. It left Jambukola on the Jaffna peninsula and reached Tāmralipti in seven days and arrived in Pāṭaliputra in another seven. Fa Hien (5th century) stayed in Tāmralipti for two years, writing out copies of the sacred texts and drawing image pictures. He noted 24 Buddhist monasteries here and found that the law of the Buddha was generally respected. Fa Hien embarked for Sri Lanka at Tāmralipti in a great merchant vessel. In Hiuen Tsang's time (7th century), there were only 10 Buddhist monasteries here, but the Deva temples numbered 50. He noted, "The coast of the country is formed by a recess of the sea", and also, "the people are in general very rich."

Archaeological excavations (1954-55) have revealed that Tamluk has been occupied from the neolithic to modern times with occasional breaks. A number of beautiful terracotta figurines dating from the 3rd-2nd centuries BC, have been found here. In about 1st-2nd centuries AD, Tamluk had trade contacts with the Roman world. This is proved by the finding of a sprinkler and also a large number of rouletted ware, all believed to be ultimately originating from Rome. A large number of beautiful terracottas of the 3rd-4th centuries show Kuṣāṇa and Gupta influence. The subsequent history is difficult to reconstruct archaeologically. Water tanks dug in the later periods have destroyed the evidence.

TĀMRALIPTI, (Pali, Tāmalitti), modern Tamluk (q v.).

Tāṇḍava, dance, a type of violent dance, generally performed by men. *Tāṇḍava* is differentiated from *lāsya* which is a gentler dance and is generally performed by women. In Bharata's *Nāṭyaśāstra* (ch. IV), the term *tāṇḍava* is used for the particular dance which Taṇḍu, a *gaṇa* or attendant of Śiva, composed.

Taṇḍulanālī Jātaka. This is the 5th story of the *Jātaka*.

Bodhisattva was once the appraiser of Brahmadatta king of Vārāṇasī. The king was greedy, and thinking that his appaiser paid too much for things bought for the palace, he appointed in his place a rustic, whom he happened to see passing. This

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man fixed prices according to his fancy. Once he valued 500 horses bought by a merchant from the northern region, as one measure of rice. The merchant sought the advice of Bodhisattva who suggested that the appraiser should be asked to value a measure of rice. The merchant went to the king, and, in the presence of the court, asked the appraiser the value of a measure of rice. The man replied that it was worth all Vārāṇasī and its suburbs. The ministers laughed, thus putting the king to shame. He dismissed the fool and reinstated Bodhisattva.

TĀṆḌYA BRĀHMAṆA, same as *Pañcaviṅśa Brāhmaṇa* (q.v.).

TANJUR, name of the collection of semi-canonical works of Tibetan Buddhism. See Kanjur and Tanjur.

Tanka, a Tibetan religious painting on cloth. It has a rod pasted on its lower edge by which it can be rolled up. The paintings are aids to meditation. They commonly depict the Buddha, surrounded by saints and lamas, but sometimes they depict other religious scenes also. The outline is drawn first in charcoal, and then filled up with colours, usually mineral.

Tanmātra, in the Sāṅkhya system is a superphysical or subtle element. There are five *tanmātra*s. They evolve out of Prakṛti after *mahat* and *ahaṅkāra*. The five *tanmātra*s are *śabda* or *ākāśa tanmātra* (the sound potential), *sparśa* or *vāyu tanmātra* (touch potential), *rūpa tanmātra* (colour potential), *rasa* or *ap tanmātra* (taste potential), and *gandha* or *kṣiti tanmātra* (smell potential). These five *tanmātra*s then produce the five physical elements in the following manner: The *śabda tanmātra* produces the *ākāśa* or space. The first two *tanmātra*s produce the *vāyu* or air atom. The first three in combination produce the *tejas* or heat or light atom. The first four combine together to produce the *ap* or water atom. All the five *tanmātra*s combine together to produce the earth atom.

Tantra, a religious tradition which has existed since the earliest times along with the the orthodox tradition of the *Purāṇa* and *Smṛti*s (i.e. , the so-called Vedic tradition). The origsnal sense of the word is a loom. Later, in the works of the scholars of the

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orthodox systems, the term meant a special branch of knowledge. For instance, Śaṅkara says *Kapilasya tantra* to denote the system expounded by Kapila, i.e. the Sāṉkhya system.

Tantra in the religious sense is an ancient tradition which has affected all the three religions, Hindu, Buddhist and Jainic. What seperates Tantra from the orthodox system is the great importance it gives to the body: "That which is not in the body is not in the Universe." There is no theory of God or the other world or of a soul outside the body in Tantra. Thus the supreme ideal is not liberation after death *(mokṣa)* but *jīvan-mukti*, liberation within the span of life. The yogic practices for awakening the *kuṇḍalinī* (q.v.), the practice of the five *makāras*, etc., are all directed towards this end. The Tāntrika religion has no place for the caste system and accords generally a high place to women.

Usually, a female partner called *śakti* is required in Tāntrika rites. The religious rituals are also addressed to a goddess who is generally the *śākti* of Śiva. *Śakti* worship and Tāntrika practices are thus inseparably connected; and it is difficult to decide where pure Śaktism ends and Tāntrika religion begins.

TANTRĀKHYĀYIKĀ, the earliest known version of the *Pañca-tantra*. It is generally placed in the 3rd or 4th century AD.

TANTRĀLOKA, a work on Kāśmīra Śaivism by Abhinavagupta.

TANTRA-SĀRA, by Kṛṣṇānanda Āgamavāgīśa, is a comprehensive and popular digest on Tantra topics.

TANTRA-VĀRTIKA, an exposition by Kumārila of a part of the *Śabāra-bhāṣya*. It deals with the second to fourth chapters of the first book, and the second and the third books.

TANTU PANGGELARAN, "Genesis of the World", a 15th century prose text in Old Javanese. It incorporates several legends and myths, many of which are Indian. Among these latter are the story of Śiva drinking all the poison of the world, Viṣṇu fighting the demon Rāhu for the nectar, etc. The Javanese myths include those of the origin of the island of Java and the first kingdom, etc.

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Tapā-gaccha, a brotherhood of Śvetāmbara Jaina monks and laymen. The legend about the origin of this *gaccha* (q.v.) is that one Jagaccandra Sūri had been given the epithet *Tapā* in view of his severe penances, by king Jaitrasiṇha of Mewār in AD 1228. Since then his disciples are said to belong to this *gaccha*. The members of this *gaccha* are found all over India, but are mainly concentrated in the Punjab and Haryana.

TAPANA, name of one of the eight hells in Buddhism. Beings born there are pierced by heated stakes and they remain transfixed, motionless.

In Hinduism, Tapana is the ninth in a list of 21 hells where "he who accepts presents from an avaricious king who acts contrary to the Institutes (of the sacred law)", will go in succession (*Manusmṛti*, IV, 87-90). Manu does not describe the torments of this hell.

See Naraka.

Tapas or **Tapasyā**, "heat, ardour", is asceticism, practised to gain spiritual power or purification. Among the austerities mentioned in the sacred literature, are fasting; the holding of difficult, and sometimes, painful bodily postures; breath control; keeping near to fire or extreme cold; fasting for long periods; etc.

TAPATĪ, daughter of Sūrya and Chāyā (*Viṣṇu-purāṇa*, III, ch.2). She was the wife of Saṇvaraṇa. She is the personification of the river Tāpatī, Tāptī or Tāpī.

TAPOLOKA, name of the sixth *loka* (q.v.) in the system which has seven *loka*s. They who please Kṛṣṇa by great austerities go to this *loka* (*Bhāgavata-purāṇa*, II, 5.39). According to the *Viṣṇu-purāna* II, ch.7) a type of gods called Vairāja live there.

TAPROBANE, the name given to the island of Sri Lanka by ancient Greek and Roman geographers (*Geography* of Strabo, XV, 14; *The Natural History* of Pliny, VI. e.22; etc.)

Taptakṛcchra a form of penance. "A Brāhmaṇa who performs a Taptakṛccha (penance) must drink hot water, hot milk, hot clarified butter and (inhale) hot air, each during three days, and

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bathe once with a concentrated mind." (*Manusmṛti*, XI, 215). Manu does not say for what sin this penance iś to be performed. There are other prescribed manners of performing this penance.

TĀRĀ (1), wife of Bṛhaspati. She was abducted by Candra, and later restored to her husband. See Soma.

TĀRĀ (2), a name of Devi. She is one of the ten Mahāvidyās. See Daśa-Mahāvidyā.

TĀRĀ (3), wife of Vālin and mother of Aṅgada. After Vālin's death she was taken by his brother Sugrīva as his (second) wife (*Rāmāyaṇa*, IV, ch.29).

TĀRĀ (4), "The Rescuer", an epithet of Māyā, the mother of the Buddha.

TĀRĀ (5). In Mahāyāna and Vajrayāna Buddhism, Tārā is name of a goddess who is usually regarded as a *dhyānibuddhaśakti*, the *Śakti* of Avalokiteśvara or of Amoghasiddhi, but often also as the *Śakti* of Ādibuddha and the different *dhyānibuddhas* (as a group).

TĀRAKA, a demon. His austerities made him formidable to the gods. Brahmā told them that only a god born out of the semen of Śiva could save them. This son of Śiva was Skanda who killed Tāraka. There are several versions of the manner of birth of Skanda. These are given in the *Mahābhārata* (XIII, ch.86), *Matsya-purāṇa* (ch.154), etc. The *Kumārasambhava* of Kālidāsa is a poetic version of the story.

TĀRAKĀ-MAYA, the name of the war between the gods and the *asuras* over Tārā. See Soma.

TĀRĀNĀTHA, Tibetan author and historian, was born in 1575. He belonged to the Jo-naṅ school, a sect of Tibetan Buddhism. Only two of his works have survived, – the *Siddhānta* and *History of Buddhism in India*.

The *History* which gives an account of the Buddhist Church and important monks was compiled from Tibetan and Indian sources in 1608. It starts with the period of King Ajātaśatru,

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and ends with the period of the four Sena kings of Magadha. At this latter time, the Turuṣka king called the Moon came to the region of Antaravedī, i.e., the land between the Gaṅgā and the Yamunā. Some petty Turuṣka rulers united and massacred the monks and destroyed the monasteries at Odantapurī and Vikramaśīlā. Some of the great monks and their followers escaped. Some of them went to Tibet. Others went to the west and south-west. About 200 monks went east to the country of Pu-khaṅ, Kamboja, etc. The Law became almost extinct in Magadha.

Tārānātha puts Aśoka before Candragupta and Bindusāra. Aśoka according to him lived 110 years after the *parinirvāṇa* of the Buddha.

TĀRĀNĀTHA TARKAVĀCASPATI, was born in 1806 in Kalna in the Bardhaman District of West Bengal, He was educated at the Sanskrit College, Calcutta, from where he won the title Tarkavâcaspati. He then went to Vārāṇasī and studied Vedānta and Pāṇini for four years. He opened a school in his native village for some time. In 1845, he was made Professor of Grammar at the Sanskrit College, Calcutta. He retired in 1873. Tārānātha won fame as a grammarian by his commentary *Saralā* on the *Siddhāntakaumudī*. His monumental work was his Sanskrit Dictionary which occupied him for nearly 12 years (1873-84). The Dictionary is known as *Vācaspatya*. Tārānātha died on 20.6.1885.

Tarjanī-mudrā, "threatening finger", name of a handpose. The index finger is raised while the other fingers are locked up in the fist. It is characteristic of certain varieties of Durgā and other gods.

Tarkārika Jātaka. This is the 481st story of the *Jātaka*.

In olden days, a king named Brahmadatta was the ruler of Vārāṇasī. He had a priest who was tawny-brown in colour and had protruding teeth. The priest's wife had a paramour who had the same attributes. Wishing for the death of the latter, the priest asked the king to build anew the southern gate of the city, and declared that on the day the gate was set up a tawny-brown Brāhmaṇa should be killed and sacrificed to the guardian spirits. The king agreed, but the priest, unable to restrain his wife's

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conduct, told her about it. The news spread abroad, and all the tawny-brown Brāhmaṇas fled from the city, leaving, on the auspicious day, only the priest. The people demanded that he should be slain to avert ill-luck, and that his pupil, Tarkārika, should be appointed in his place. The priest confessed his plan to Tarkārika, who thereupon related several stories showing how "silence is golden". In the end Tarkārika allowed the priest to flee from the city, and had the carcass of a goat buried under the city gates in the dead of night.

Bodhisattva was Tarkārika.

Tarpaka, one of the five kinds in which *kapha* a *doṣa* (q.v.) is divided. Its place is in the head. It refreshes the sense organs. (*Aṣṭāṅgahṛdayam*, 1.12, 17–18)

Tarpaṇa, ("satiating by water", "offering libations of water"). "Every day, having bathed, and being purified, he must offer libations of water to the gods, sages and manes,..." (*Manusmṛti*, II, 176). A person was to perform *tarpaṇa* according to the *gṛhya-sūtra* of the Vedic *śākhā* which he or his ancestors studied.

Tarpaṇa is one of the *Pañca-mahāyajña* (*Manusmṛti*, III, 70).

Tarpaṇa-mudrā, "libation gesture", name of a handpose. It is performed with the hands held before the chest, the palms, with the tips downwards, turned towards the front.

Taruṇī, a young woman, a woman between 16 and 30 years, the second period of a woman's life. See also *bālā*.

Tarwad, a joint family under the *marumakkattayam* (q.v.) system in Kerala. It consisted of all the descendants of a common ancestress, in the female line only. Offspring of a union belonged to their mother's *tarwad*, and had no sort of claim, so far as the law of *marumakkattayan* went, to a share of their father's property, or to a maintenance therefrom.

TASHI LAMA, another name of Panchen Lama.

TATHĀGATA, "Thus come" or "Thus gone", an epithet of the Buddha, used by the Buddha in referring to himself. The commentaries give eight (sometimes expanded to 16) explana-

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tions of the word, which shows that there was probably no fixed tradition on the point.

Tathāgata-garbha, "inner potential Buddhahood", a Buddhist concept of an inherent Buddha-nature within all living beings

Tathatā, "thatness", Buddhist idealist philosophy taught by Aśvaghoṣa (1st century AD). "All things in their fundamental nature are not nameable or explicable. They cannot be adequately expressed in any form of language. They possess absolute sameness. They are subject neither to transformation nor to destruction. They are nothing but one soul" — thatness.

Tatpuruṣa, "his man", a *samāsa* or compound. The sense of the last of its elements is the main one and governs the preceding one. The word *tatpuruṣa* itself is an example of such a compound.

TATPURUSA, ("the Supreme Man"), name of one of the five aspects of Śiva in five-headed (*Pañcānana*, q.v.) representations. Tatpuruṣa signifies the head which is directed towards the east.

Tattva, "thatness", "whatness", one of the principles ranging from abstract factors of conscious life to relations and laws governing natural facts.

In Kāśmīra Śaivism and Śaiva-siddhānta, the term is used in a special sense. They enumerate 36 *tattva*s or principles through which the world is revealed. These *tattva*s are divided into three groups. At the top, in order of manifestation from Śiva, are the five pure principles, viz., *śivatattva* (the essence of Śiva), *śakti* (power), *sadā-śiva* (the eternal good), *īśvara* (lord), and *śuddha-vidyā* (true knowledge). Then come seven mixed principles, viz., pure *māyā*, five envelopes (destiny, time, interest, knowledge, and power), and *puruṣa*, or self. Thereafter are 24 impure principles beginning with *prakṛti* This list is broadly the same as that of Sāṅkhya. Śiva is the first cause, his *śakti*, or power is the instrumental cause, and *māyā* the material cause, in Śaiva *darśana*s.

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TATTVA-BINDU, by Vācaspati Miśra, is a work on *Mīmāṇsā*.

TATTVACINTĀMAṆI, a work on the *Nyāya* system, by Gaṅgeśa (q.v.).

Tat tvam asi, "that thou art", the famous identity text in the *Chāndogya-upaniṣad* (6.8.7, and following sections). It sums up the teaching of Uddālaka Āruṇi to his son Śvetaketu, and implies that the true essence of the universe and the true essence of the person are same. Śaṅkara took it in the sense of true identity. For Rāmānuja, it meant that individual self has the same essential properties as God. The full text is *sa ātmā tat tvam asi*. Madhva thought that there was an *a* (= non-, or un-) before *tat* which had coalesced with the second *ā* of *ātmā*, and the text should properly be read as *atat tvam asi*, "not-that thou art", i.e., "thou art not that." This enabled him to give a strictly dualistic *(dvaita)* interpretation.

TATTVĀRTHĀDHIGAMA-SŪTRA, a philosophical work by Umāsvāmī. The work is recognized as authoritative by both Digambara and Śvetāmbara Jainas. The Śvetāmbaras call the author Umāsvāti. By reading this book through once one is said to acquire just as much religious merit as by fasting for one day. There are a large number of commentaries of this work. The commentary by Siddhasena Divākara is accepted by both the sects.

TĀVATIṆSA, name of a Buddhist heaven, same as Trayastriṅśa (q.v.).

TAXILA, same as Takṣaśilā (q.v.).

TEGH BAHADUR, (b.c. 1620-d. 11.11.1675), was selected by the Sikhs as their ninth *Guru*, after the death of the eighth *Guru* Hari Krishen, "child *Guru*". Tegh Bahadur was arrested by Aurangzeb for giving shelter to some Hindu holy men who had been ordered by the Emperor to accept Islam. Tegh Bahadur was given the choice by the Emperor either to embrace Islam or to show some miracle. When he refused to do either, he was beheaded. The Gurudwara Rakābganj in Delhi was built on the spot where his body was cremated.

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TELANG, Kasinath Trimbak (1850–1893) was educated at the Elphinstone College, Bombay. He obtained his M.A. in 1869 at the age of 19. He joined the Bombay High Court Bar in 1872. He got early success there specially because of his knowledge of Sanskrit and Hindu Law. In 1882 he was made a member of the Education Commission and in 1889 he wes appointed a Judge of the Bombay High Court. Telang's translation of the *Bhagavadgītā* with *Sanatsujatīya* and *Anugītā* forms the 8th volume of the *Sacred Books of the East.*

Telovāda Jātaka This is the 246th story of the *Jātaka series.*

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was an ascetic. He came to a village for alms and was invited by a rich person who, after having given him food with meat and fish, tried to annoy him by saying that the animals had been killed specially for him. Bodhisattva said that he himself was entirely free from blame.

TENĀLI RĀMAKṚṢṆA, (17th century), Telegu poet at the court of Venkaṭapati Rāja. He was credited with much buffoonery at court and jokes and humorous stories. He was also the author of a serious Vaiṣṇava work, *Paṇḍuraṅga-mahatmyamu.*

Tendai, a Buddhist sect of Japan. It corresponds to the Chinese T'ien-t'ai sect. It was introduced into Japan in AD 807 by Saicho. who was better known as Dengyo-Daishi. He adopted the Chinese doctrines but added to them the observance of the disciplinary rules embodied in the Chinese *Vinaya* called *Bommo Kyo* in place of the Hinayānic *Vinaya* texts.

TEṄKALAI, one of the two sub-sects of the Śrīvaiṣṇavas. The name of the other sub-sect is Vaḍakalai. The main belief of the Teṅkalai sect is that one has only to surrender *(prapatti)* to God, and the rest will be taken care of by Him. They give the analogy of the kitten being carried by its mother. (See *mārjāra-nyāya*). Teṅkalai is also called the Southern School because its headquarters is in Tirunelveli which is south of the centres of the Vaḍakalais. The sect was founded by Pillai Lokācārya The religious texts of the Teṅkalais are in Tamil. Their main text is *Nālāyira Prabandham*, the collection of hymns by the Ālvārs.

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TER. The Trivikrama temple at Ter near Sholapur in Maharashtra, dates from the Gupta period (4th–5th century). It consists of a brick-built apsidal structure, originally a Buddhist *caitya*, to which a *maṇḍapa* has been added to make it suitable for Hindu worship. Ter is Tagara (q.v.) of the Greek geographers.

TEVARAM, the name of the first seven books of the collection known as *Tirumurai* (q. v.).

THANJAVUR, (Tanjore), was the capital of the Cola emperor Rājarāja I. He built the Bṛhadīśvara temple here in the years 1003 to 1010. Thanjavur has been the political, religious, and art centre of South India during all periods.

Thāṭa, called *mela* or *melakarta* in the Karṇāṭaka system, is a parent scale in music. The question as to how many such scales were possible was examined, in the 17th century by Vyaṅkaṭamakhī Paṇḍita in his *Caturdaṇḍiprakaśikā*. He found that the possible number of distinguishable musical scales was 72 of which only 19 were in use as parent scales in South Indian music at the time he wrote.

The music of Northern India was not systematized in this manner until the early years of this century. An attempt to do this was first made by Vishnu Narayana Bhatkhande. He studied the *rāga*s used by the musicians belonging to different family traditions and found that most *rāga*s used in Northern India had one of the following ten *thāṭa*s or parent scales:

Bilāval	C	D	E	F	G	A	B	c
Āsāvarī	C	D	E^f	F	G	A^f	B^f	c
Kalyāṇa	C	D	E	F^s	G	A	B	c
Khamāja	C	D	E	F	G	A	B^f	c
Bhairava	C	D^f	E	F	G	A^f	B	c
Pūrvī	C	D^f	E	F^s	G	A^f	B	c
Mārvā	C	D^f	E	F^s	G	A	B	c
Kāphī	C	D	E^f	F	G	A	B^f	c
Bhairavī	C	D^f	E^f	F	G	A^f	B^f	c
Toḍī	C	D^f	E^f	F^s	G	A^f	B	c

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There are a faw *rāga*s which are not played in any of the above scales. Most probably these are relatively modern innovations. See also Musical scales.

THERAGĀTHĀ and **THERĪGĀTHĀ**, (Strophes of the Elder Monks and Strophes of the Elder Nuns), anthologies of the oldest autobiographical lyrics of India They form the eighth and ninth book respectively of the *Khuddaka-Nikāya*. *Theragāthā* comprise 1279 *gāthā*s or stanzas, and *Therīgāthā*. 522. The poems reflect the sentiments and aspirations of members of the Buddhist Order. They portray the life in seclusion, sometimes with vivid illustrations of nature's splendour (missing, however, in the nuns' verses), the bliss of serenity, and a quiet joy of victory over mundane attractions.

Theravāda. The Southern Buddhists, i.e., the Buddhists of Sri Lanka, Burma, Thailand, etc., believe that Theravāda was the name given to the Buddhist canon as compiled by the elders at the Rājagṛha Council. Seventeen other schools branched off it from time to time in later ages as a result of the schisms in the Order, but these have not survived. The Southern Buddhists call themselves Theravādins, and their succession Theravaṃsa.

The Mahāyānists or the Northern Buddhists do not accept this view. They think that there is no reason to identify Theravāda with Sthaviravāda, the View of the Elders, which emerged out of this Buddhist Council. They have given the name Hīnayāna to Southern Buddhism.

THERĪGĀTHĀ, "Strophes of the Elder Nuns." See Theragāthā and Therīgāthā.

THIBAUT, George Frederick William was born in 1848 in Heidelberg, Germany. He was educated at the Heidelberg and Berlin Universities. Thibaut came to Vārāṇasī as Professor of Sanskrit at the Benares Sanskrit College. From 1879 to 1888 he was the Principal at the same College. Later he was Professor at the Muir Central College, Allahabad, and for some time at the Calcutta University also. Thibaut died in 1914. He edited and/or translated a number of Sanskrit works. Among them are: *The Śulva-sūtra of Baudhāyana*, with translation, (1875);

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The Panchasiddhāntikā of Varāha Mihira, with Sudhākara Dvivedī, (1889); *Vedānta-sūtra with Śaṅkara's Commentary*; *Vedāntasūtra with Rāmānuja's Śrībhāṣya*. (The last two are Volumes 34, 38 and 48 in the *Sacred Books of the East* series.)

THOMAS, Frederick William was born on 21.3.1867 in Fazely in Staffordshire, England. He was educated at the Cambridge University where after his first degree he studied Sanskrit with E. B. Cowell. Thomas joined the India Office Library as Assistant Librarian in 1898. In 1903 he was made the Librarian and continued in this work until 1927. From 1927 to 1937 Thomas was Boden Professor of Sanskrit at Oxford. Thomas worked on many aspects of Indology. He deciphered and edited a large number of manuscripts discovered by Aurel Stein in Central Asia. Among his works in this connection may be mentioned : *Tibetan Literary Texts and Documents Concerning Chinese Turkestan* (3 Vols.); A Buddhist Chinese Text in Brāhmī Script (*Z.D.M.G.*, 1937); etc. He wrote the chapters on the Mauryas (chs. 18–20) in the *Cambridge History of India*, Vol. I. The number of his published essays and books exceed 250. These include works on Buddhism, Jainism and the Vaiśeṣika system. Thomas died on 6.4.1956.

THŪPAVAṄSA, a Pali Buddhist work compiled in the 13th century in Sri Lanka, and attributed to a writer named Vācissara. The work is in prose, and is a compilation of material drawn from older commentaries and chronicles. It has 16 chapters, the last eight of which contain a description of the erection of the Mahā Thūpa by Duṭṭhagāmanī (q.v.) at Anurādhapura.

T'IEN-LUNG SHAN, a site in central Shansi Province, China. It contains a number of Buddhist cave-temples dating from mid-6th century to early 8th century. The later temples, which belong to the period of the T'ang dynasty (681-907), contained many sculptures depicting the Buddha and the *bodhisattvas*, in stone. (Most of the sculptures, either intact or fragmentary, are now in collections outside China.) The style of these sculptures represents a Chinese reworking of the standard Buddha form developed in India during the Gupta period.

T'ien-t'ai, is the only living school of Buddhism in China today. It

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was started by Chi-k'ai (AD 531-97) on the basis of the *Saddharma-puṇḍarika*. A large number of monasteries were dedicated to this sect. These in course of time turned into academic centres of repute.

TIGAWA, in Madhya Pradesh, is about 250 kilometres from Sanchi. It contains a temple of the Gupta period. It is a simple square chamber with a pillared porch in front. The walls of the chamber are plain, but the pillars and door frame are decorated with sculptures. The temple is now a days called the Kaṅkālī Devi Temple.

ṬĪKĀ-SARVASVA, a commentary on the *Amarakośa* by Vandaghaṭīya Sarvânanda. It was written in 1159. It is a learned and valuable commentary wrttten with the help of ten previous commentaries. It is the basis of all later Bengal commentaries on the *Amarakośa*.

TIKKANNA, (2nd half of the 13th century) is one of the 'Three Great' poets of Telegu literature. Nanniah or Nannaya Bhaṭṭa had translated two and half *parvans* of the *Mahābhārata* into Telegu. Tikkanna, two centuries later, completed the translation of the remaining 15 *parvans*. Tikkanna also wrote the story of Rāma's life after his return from Laṅkā. See also Nannaya Bhaṭṭa.

TILAK, Bal Gangadhar was born in Ratnagiri, Maharashtra on 23.7.1856. He was educated at the Deccan College, Pune. Tilak was a militant nationalist who laid the foundation of India's independence. Among his writings are *Orion* (1893), *The Arctic Home in the Vedas* (1903), and *Bhagavadgītā-Rahasya* (written in prison, 1908-14). Tilak died on 1.8.1920.

Tilaka, a mark generally made on the forehead, commonly made on many occasions, such as at the ceremony of betrothal, or when a journey is to be undertaken. In many cases the *tilaka* marks indicate the sectarian affiliations. For instance, three horizontal parallal lines indicate that the man is a Śaiva. The Vaiṣṇavas, on the other hand, have two or more vertical lines resembling the letter U, with or without a central line or dot.

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The marks are made with hand or a metal stamp, with ash from a sacrificial fire, sandalwood paste, turmeric; cow dung, clay, charcoal or red lead.

Tilamuṣṭi Jātaka. This is the 252nd story of the *Jātaka.*

A king named Brahmadatta was once the ruler of Vārāṇasī. His son was named Brahmadatta-Kumāra. The prince was sent to Takṣaśilā for his education. The teacher enquired whether he would give his fees in advance, or do household work in lieu of fees. The prince said that he would pay the fees in advance. He was then given lessons during the day on every auspicious day of the bright fortnight. Those who did household work, were given lessons during the night after they had finished their work.

One day, when going to bathe with his teacher, he ate some sesame seeds which an old woman had spread in the sun to dry. He did it on three different days. On the third day the woman reported him to the teacher and he was beaten. When the prince ascended the throne, he sent for the teacher, wishing to avenge the insult by killing him. The teacher did not come until the king had become older, but when he did arrive, the sight of him so rekindled the king's hatred, that he ordered him to be put to death. But the teacher spoke to him, telling him that if he had not been corrected in his youth, he would today be a highway robber. Convinced that the teacher's action had been due to a desire for his welfare, the king asked his forgiveness and showed him all honour.

Bodhisattva was the teacher,

TILOTTAMĀ, a beautiful girl, created by Viśvakarmā from particles (of the size of *tila,* sesame) of gems for the destruction of the demons Sunda and Upasunda (*Mahābhārata,* I, ch. 212). See also Sunda and Upasunda.

TILOYAPAṆṆATI, a comprehensive survey of the Jaina cosmography by Yativṛṣabha (c. AD 600). This is the first work which mentions that Candragupta Maurya was a Jaina devotee. Several authors have accepted this statement. Others think that this statement made nearly nine hundred years after Candragupta cannot be believed, particularly when there is nothing by any previous author to substantiate it.

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TIMANNA, (16th century), Telegu poet at the court of Kṛṣṇadeva Rāya. He was the author of *(Pārijātāpaharaṇamu* (c. 1519).

Tinduka Jātaka. This is the 177th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the leader of 80,000 monkeys in the Himālaya. In a village nearby there was a *tinduka* tree. People did not live in the village all the time. When they were not there, the monkeys would go and eat the sweet fruits of the tree. One night, when prople were living in the village, the monkeys went to the *tinduka* tree, disregarding the advice of Bodhisattva. Men came to know about the monkeys and surrounded the tree. The monkeys were greatly frightened, but Bodhisattva kept them in good humour until they were rescued by his nephew who set fire to the village. This distracted the attention of the people, and the monkeys escaped.

TIPIṬAKA, see Tripiṭaka.

Tirīṭa-vaccha Jātaka. This is the 259th story of the *Jātaka.*

In former times, Bodhisattva was a hermit living in the forest. His name was Tirīṭa-vaccha. The king of Vārāṇasī, fleeing from his enemies, arrived in the hermitage riding on his elephant. He looked for water, but finding none he let himself down in the hermit's well, but was unable to get out again The hermit rescued him and treated him kindly. Later when the hermit visited the king he was given a dwelling place in the royal park. The courtiers ware jealous of the attentions paid to the hermit, but the king told them of the incident in the forest and they acknowledged the hermit's claim to honour.

Tīrtha (1), a place of pilgrimage, generally on the bank of a sacred stream, or a sheet of water. There are many such places in the country. The lexicon *Śabdakalpadruma* gives a list of 264 such places. A popular verse gives the following seven places as the main *tīrthas* : Ayodhyā, Mathurā, Māyā (Hardwar). Kāśī, (Vārāṇasī), Kāncī (Conjeeveram), Avanti (Ujjain), and Purī. It will be noticed that the list does not include Prayāga which some consider as the king af *tīrthas.*

The Jainas associate their holy places with the lives of their

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tīrthaṅkaras or with some important temples. The five most important among them are : Śatruñjaya, Girnar, Abu, Aṣṭāpada (Prabhāsa?), and Sametśikhara.

The Buddhist places of pilgrimage are the places associated with the life of the Buddha : Lumbinī, where he was born; Bodhgayā, where he attained Buddhahood; Sārnāth, where he preached his first sermon; and Kuśīnagara, where he died.

Tīrtha (2), certain parts of the palm and the fingers. These are called *tīrthas* because they are used for *ācamana* and for libations to gods and manes. "They call (the part) at the root of the thumb the *tīrtha* sacred to Brahman, that at the root of the (little) finger (the *tirtha*) sacred to Ka (Prajāpati), (that) at the tips (of the fingers, the *tīrtha*) sacred to the gods, and that below (between the index and the thumb, the *tīrtha*) sacred to the manes." (*Manusmṛti*, II, 59).

Tīrtha Jātaka. This is the 25th story of the *Jātaka.*

Bodhisattva was once a minister of Brahmadatta king of Vārāṇasī. One day, another horse was washed in the place reserved for the king's state horse, who, when taken there to bathe, refused to enter. Bodhisattva, divining the reason, directed that the horse should be taken elsewhere, and not always bathed in the same spot, adding that a man will tire even of the daintiest food, if it never changed. The king bestowed honour on Bodhisattva, for his skill in reading the horse's thought.

Tīrthaka, or **Tairthika**, was the designation of the six heretical teachers, opposed to the teachings of the Buddha. Their names, in Pali, were Pūraṇa Kassapa, Makkhali Gosāla, Ajita Kesakambalī, Pakudha Kaccāyana, Nigaṇṭha Nātaputta and Sañjaya Belatthiputta. (See also *Sāmañña-phala-sutta.*) According to the lexicon *Vācaspatya*, 18 teachers Kaṇāda, Kapila, etc., were known as Tīrthakas.

Tīrthaṅkara, ("one who makes or has made a *tīrtha*, ford-finder, maker of the River crossing"), the usual name of the 24 salvation-preachers or chief saints of Jainism. The last of them, Mahāvīra, (and perhaps the 23rd, Pārśvanātha, also) was a

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historical person. There is some similarity in the lives of the *tīrthaṅkaras*. They are all born Kṣatriyas, and in most cases sons of kings. After some time they renounce the world and practise severe asceticism and obtain *kevala-jñāna* (q.v.). They then preach to the world for some time and finally attain *nirvāṇa*. All but four of them attained *nirvāṇa* on the Samet Śikhara, i.e., the Pārśvanātha hill in the Hazaribagh District of Bihar. The place of *nirvāṇa* of the other four are :

1. Ṛṣabhanātha in Kailāsa; 12. Vāsupūjya in Campā; 22. Ariṣṭanemi on the Girnar hill; 24. Mahāvīra in Pāvā.

Iconographically all the *tīrthaṅkaras* look almost similar, except Pārśvanātha (23) who has a hood of snake. Their images can be distinguished by their emblems which are put on the pedestals on which they stand or sit. In about the eighth century their attendants, who are called *yakṣa*s and *yakṣiṇī*s and who stand on either side of the main image, were given names. The Śvetāmbara *tīrthaṅkara* images are often robed and bear ornaments. The Digambara *tīrthaṅkara* images are nude and do not have any ornameats.

The *tīrthaṅkaras* are not gods. They do not interfere with human events, not are they capable of giving blessings. The Jaina believer pays them homage as representatives of great beings in the hope that he may be filled with a sense of renunciation and thus encouraged along the path toward his final liberation.

According to the Digambara hagiology, all the *tīrthaṅkaras* were men. The Śvetāmbaras, however, think that the 19th *tīrthaṅkara* Mallī was a woman.

	Name	Emblem	*Yakṣa*	*Yakṣinī*
1.	Ādinātha or Ṛṣabhanātha	bull	Gomukha	Cakreśvarī (D); Apraticakrā (S)
2.	Ajitanātha	elephant	Mahāyakṣa	Rohiṇī (D) Ajitabalā (S)
3.	Sambhavanātha	horse	Trimukha	Prajñapti (D); Duritārih (S)
4.	Abhinandana	monkey	Yakṣeśvara (D); Yakṣanāyaka (S)	Vajrāśṛṅkhala (D): Kālikā (S)

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5. Sumatinātha	curlew (*krauñca*)	Tamburu	Puruṣadattā (D); Mahākālī (S)
6. Padamprabha	red lotus	Kusuma	Manovegā, Manoguptī (D); Śyāmā, Acyutā (S)
7. Supārśvanātha	*svastika* and 5 snake hoods above head	Varanandi (D); Mātaṅga (S)	Kālī (D); Śāntā (S)
8. Candraprabha	crescent moon	Śyāma (D); Vijaya (D, S)	Jvālāmālinī (D); Bhṛkuṭī (S)
9. Puṣpadanta or Suvidhinātha	*makara*	Ajita	Mahākālī or Ajitā (D); Sutārā (S)
10. Śitalanātha	*śrīvṛkṣa* (D); *śrīvatsa* (S)	Brahmā, Brahmeśvara or Brahmaśānti	Mānavī (D) Aśokā (S)
11. Śreyāṉśanātha	deer, rhinoceros, or Garuḍa	Īśvara (D); Yakṣeṭ (S)	Gaurī (D); Mānavī (S)
12. Vāsupūjya	buffalo or bullock	Kumāra	Gāndhārī (D); Candrā or Caṇḍā (S)
13. Vimalanātha	boar	Ṣaṇmukha or Kārttikeya	Vajroṭi or Vairoṭyā (D); Viditā (S)
14. Anantanātha	falcon	Pātāla	Anantamatī (D); Aṅkuśā (S)
15. Dharmanātha	*vajradaṇḍa*	Kinnara	Mānasī (D); Kandarpā (S)
16. Śāntinātha	deer (tortoise)	Kimpuruṣa (D); Garuḍa (S)	Mahāmānasī (D); Nirvānī (S)
17. Kunthunātha	goat	Gandharva	Vijayā or Jayā (D); Balā (S)
18. Aranātha	fish (D); *nandyāvarta* diagram (S)	Kendra (D); Yakṣeṭ, Yakṣendra (S)	Ajitā (D); Dhāriṇī (S)

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19. Mallinātha	water pot	Kubera	Aparājitā (D); Vairoṭyā or Dharaṇapriyā (S)
20. Munisuvrata	tortoise	Varuṇa	Bahurūpinī (D); Naradattā (S)
21. Naminātha (Nimi or Nimeśvara)	blue lotus	Bhṛkuṭi	Cāmuṇḍā (D); Gāndhārī
22. Neminātha (Ariṣṭanemi)	conch	Sarvāhna (D); Gomedha (S)	Kuṣmāṇḍinī or Dharmadevī (D); Ambikā (S)
23. Pārśvanātha	serpent on seat and 7 snake hoods above head	Dharanendra or Pārśvayakṣa	Padmāvatī
24. Mahāvīra (Vardhamāna)	lion	Mātaṅga	Siddhāyinī or Siddhāyikā

(D)=Digambara
(S)=Śvetāmbara

TIRU, (Tamil; Sanskrit, *Śrī*), Lakṣmī. Like *Śrī*, *Tiru* is also used as the first member of compounds, signifying "reverend, blessed, excellent".

TIRUKKALUKKUNRAM, is a place about 10 kilometres from Mahābalipuram in Tamil Nadu. On a hill known as Vedagiri, there are two temples one of which belongs to the Pallava period. Two kites are fed here everyday at noon. These kites, it is said, stop here on their way from Rāmeśvaram to Vārāṇasī.

TIRUMAKAL, (Tamil, "the young woman Śrī"), an epithet of Lakṣmī, in South India.

TIRUMĀL, (Tamil, "the excellent Black one"), an epithet of Kṛṣṇa.

TIRUMURAI, collective name for the 12 Tamil books of Śaiva devotional poems, the work of the 63 Nāyanārs. The collection was made by Nambi Āṇḍār Nambi. The first seven of these

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books are the most important. They are called *Tevāram* (*Devāram*).

TIRUPATI, a hill in the Chittoor District of Andhra Pradesh, has the famous shrine of Veṅkaṭeśa, better known in North India as Bālājī. It is one of the most richly endowed in the country, and is visited by numerous pilgrims from all over the country. There is, however, a difference of opinion about the identity of the deity. The Vaiṣṇavas claim that the idol is of Viṣṇu, the Śaivas claim Veṅkaṭeśa to be Śiva or Subrahmanya, while a third set of people think that the Tirupati temple was originally a Devī temple and was converted into a Viṣṇu temple at some later period. The controversy is quite old. In the days of Rāmānuja the Śaivas threatened to take possession of the temple, but Rāmānuja succeeded in retaining it for the Vaiṣṇavas. The basis of quarrel between these two sects appears to be due to the nature of the image itself. One early Śrīvaiṣṇava saint described it as Harihara. The notion that it was originally a temple of Subrahmanya may be due to the fact that it is on a hill, a position peculiarly assigned to Subrahmanya in this part of the country. The image of Veṅkaṭeśa is, no doubt, that of Harihara, the right half, as usual, being that of Hara (Śiva), and the left half of Hari (Viṣṇu). On the right forearm is to be seen the *bhujaṅga-valaya* or bangle of snake, an ornament characteristic of Śiva. Veṅkaṭeśa is a standing image with four hands, the back two of which carry the *śankha* (?) and the *cakra;* the front right hand is held in the *abhayamudrā*, and the front left hand is made to rest upon the hip,

TIRUTTAKKADEVAR, (10th century), Tamil author. His *Sīvakasindāmaṇi* is one of the major epics in Tamil. It is a story of the love-adventures of its hero Sīvahaṇ.

TIRUVALLUVAR, (c. AD 5th century), classical Tamil poet and author of *Kural*. Nothing definite is known about his life, though a number of legends mention him as a son of a Brāhmaṇa and a Pariah woman, living in Mylapore near Madras as a weaver.

TIRUVILAIYATAR-PURĀṆAM, (16th century), one of the famous Tamil *sthala-purāṇas*, i.e. , tales of marvellous exploits of the

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deities at particular shrines. The work, by Paraṅcotimunivar, describes the feats of the god Śiva as Somasundara at Madurai.

Tiryakpuṇḍra, "horizontal mark", name of the Śaivite sectarial mark, consisting of three horizontal streaks, one red and two white, on the forehead. The mark is also applied on arms. The mark is made with coloured earths or *vibhūti* (ash of cow dung). This mark, also called Tripuṇḍra, is the sect mark of the *Śāktas* also.

TIṢYA (1), old name of the Puṣya *nakṣatra*. This name, for instance, occurs in the *Taittirīya Saṇhitā* (IV, 4, 10, 1-3). In the Atharva Veda (XIX, 7.2), however, the name used is Puṣya and not Tiṣya.

Tiṣya *nakṣatra* is mentioned thrice in the edicts of Aśoka, viz., in the two Kaliṅga Edicts, and in the Fifth Pillar Edict. It has been conjectured that this was the birth *nakṣatra* of Aśoka.

TIṢYA (2), another name of the *Kali-yuga*.

Tithi, lunar day, a 30th part of the lunar month. All religious functions and holidays are dated by the *tithi*. It is thus an important concept. Use of *tithi* is old. It is mentioned in the *Brāhmaṇas* and the Yajurvedic literature. (There is no reference to *tithi* in the Ṛgveda.) Use of *tithis* is found in the Aśokan Inscriptions. For instance, in the Fifth Pillar Edict he forbids the castration of some animals on certain *tithis*.

The *tithi* is measured by the positions of the moon and the sun. When they are in conjunction, i.e., at new-moon the 30th *tithi* or *amāvasyā* ends and the first *tithi* starts and continues upto the moment when the moon gains on the sun by 12° in longitude. Similarly, when the difference between the moon and the sun is 24° the second *tithi* ends, and so no. The average duration of a *tithi* is $23^h\ 37.5^m$, but the actual duration of particular *tithi* undergoes wide variations from the average according to the actual positions of the sun, the moon and the lines of their apsides. It may become as great as $26^h\ 47^m$ and as small, as $19^h\ 59^m$. The *tithi* of the civil day is the *tithi* at the time of sun rise. But sometimes a *tithi* begins after sunrise and ends on the same civil day. In such a case the *tithi* is dropped;

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and some religious ceremonies of auspicious character are not allowed to take place on such a tithi. For instance, if the fourth *tithi* is dropped, the sequence of days of the half month is 1,2,3,5,6,.....,

In the opposite case, if the same *tithi* remains current on two successive sunrises, the same *tithi* number is allotted to both the (civil) days. In the second day, however, it is suffixed by the term *adhika*. For example if the third *tithi* is repeated, then the sequence of days of the half month would be 1, 2, 3, 3 *adhika*, 4,.....

Tittira Jātaka (1), This is the 37th story of the *Jātaka*.

There were once three friends, a partridge *(tittira)*, a monkey and an elephant who lived near the Himālaya. Discovering that the partridge was the oldest among them, the other two honoured him as their teacher and he gave them wise counsel. Their conduct came to be known as *Tittira-brahmacarya*. Bodhisattva was the partridge.

Tittira Jātaka (2). This is the 117th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a leader of 500 ascetics. One of the ascetics who was suffering from jaundice was one day chopping wood. A talkative ascetic approached him and worried him by giving him directions on how to chop wood. The ill man killed him with one blow of the axe. Soon after, a partridge, who used to sing on an ant-hill nearby was killed by a fowler. Bodhisattva pointed out to his followers how the death of both was due to talking too much.

Tittira Jātaka (3). This is the 319th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a Brāhmaṇa ascetic. Rāhula was at that time a decoy partridge used by the village fowler. When the partridge uttered a cry, other partridges would flock to him, and they were killed by the fowler. The partridge was filled with remorse fearing that he was doing wrong. One day he met the Bodhisattva who told him that since he was forced to utter the cry and had no evil intention, his action was not sinful.

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Tittira Jātaka (4). This is the 438th story of the *Jātaka.*

At the time when Brahmadatta was the king of Vārāṇasī, there was a famous teacher who retired into the forest. His students accompanied him. He had in his house a tame partridge, who, by listening to the teacher's exposition, learnt the three Vedas by heart. A tame lizard and a cow were given as present to the teacher. When the teacher died the students were in despair, but the partridge reassured them and taught them what he knew. One day, when the students were away, a wicked ascetic came to the hermitage and killed the partridge, the lizard and the cow. The partridge had two friends, a lion and a tiger, who killed the murderer.

Bodhisattva was the partridge, and Devadatta was the wicked ascetic.

TIVARA or **TIVALA**, is mentioned as the son of Kāruvākī (q.v.), the second queen of Aśoka, in the Allahabad Pillar Inscription.

TOCHARIAN, an Indo-European language spoken in northern Chinese Turkistan (Tarim basin) during the later half of the first millenium AD. The language is known from documents discovered in 1890s, and also later, by various Central Asian expeditions. The documents attest to two dialects named Tocharian A (Turfanian or East Tocharian) and Tocharian B (Kuchian or West Tocharian). The script used was a form of Brāhmī. The Tocharian literature is Buddhist in content. Some commercial documents also have been found in Tocharian B.

ṬOḌARĀNANDA, a large Sanskrit work, prepared at the instance of Ṭoḍarmal, the minister of Akbar. It has three parts, dealing with *Dharma-śāstra*, Astrology and Medicine respectively.

TOLKĀPPIYAM, "The Old Kāvya", is the earliest of the extant Tamil grammars. Tolkāppiyanar, its author, is said to have been one of the twelve disciples of the sage Agastya. The text has 1612 *sūtra*s of unequal length. It has three sections: phonology and accidence; syntax; and poetical themes (rhetoric, prosody and usage). The third section contains, in addition, a wealth of sociological and cultural material. The grammar

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had an enormous influence, and its authority is unqestioned to the present day.

TOMARA, a Rajput clan who ruled over Haryana from the 7th or 8th century to the middle of the 12th century. Their capital was Ḍhillikā, modern Delhi. The tradition runs that Tuars, a contraction of Tomaras, founded Delhi in AD 736.

TOṆḌAMAṆḌALAM, the region between the North Penner and the North Vellar, with Kañci as its chief city. The monuments and the inscriptions of the Pallavas associate them intimately with this region.

TOPRA, a place near Ambala in Haryana. The Aśokan pillar situated here was transported to Delhi by Sultan Firuz Shah Tughluq.

TORAMĀṆA, name of a chief who, in about AD 500, advancing from the Punjab, conquered a large part of Western India, and even Eran (in Sagar district of Madhya Pradesh). Toramāṇa is taken to be a Hūṇa chief, and though there is no conclusive evidence to this effect, this may well be true. He assumed the title of *Mahārājādhirāja*. His son Mihirakula succeeded him in about 515.

Toraṇa, arch, arched doorway, portal, also the name of arch erected at a festivity. *Toraṇa* is also the name of the gate of the enclosure of a Buddhist *stūpa*. *Toraṇa* also refers to the circle of flames in which Śiva Naṭarāja dances and it symbolizes then the Hall of Universe in which Śiva is dancing.

TOSALĪ, is mentioned in the first Separate Kaliṅga Edict of Aśoka. The Inscription was found at Dhauli in the Puri district of Orissa. The Edict is addressed to the *Mahāmātra*s (Judicial officers) of Tosalī. See also Śiśupālgarh.

Trailokya, pertaning to the three worlds. See Tribhuvana.

TRAṂ, a (yellow) *bīja* from which Ratnasambhava originates.

TRAYASTRIṆŚA, (Pali, Tāvatiṇsa), also called Tridaśālaya, is the name of a Buddhist heaven. It is the second of the six

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Devalokas. (See Kāmaloka.) Śakra is the king of this and the first heaven Caturmahārājika, but he lives in the former. There are many inhabitants of this heaven; but the number of chief inhabitants is 33; hence the name. A speciality of this heaven is that the *pārijata* and *kakkāru* flowers grow only here. (See Kulāyaka Jātaka and Kakkāru Jātaka.) The Buddha when he went to preach to his mother spent three months in this heaven. See Māyā and Sāṅkāśyā.

TRAYĪ, "The three (Vedas)", Ṛg, Yajuḥ and Sāma *(Arthaśāstra*, I, ch. 3.1).

Trayodharma Jātaka. This is the 58th story of the *Jātaka*.

Once, when Brahmadatta was the ruler of Vārāṇasī, Devadatta was born as a chief of monkeys in the Himālaya. Bodhisattva was his son. The monkey-chief had the habit of gelding with his teeth all his male offspring, lest they should one day supersede him; but Bodhisattva's mother left the herd before he was born and brought him up elsewhere. When he grew up he came to see his father, and the latter tried to kill him by crushing him in a false embrace. But Bodhisattva showed greater strength than his father. The monkey chief asked him to fetch lillies from a neighbouring lake, which was inhabited by a *rākṣasa*, saying that he wished to crown his son as king. Bodhisattva went to the lake and found that all the footprints showed animals going towards the lake. From this he guessed the presence of the *rākṣasa*. He, therefore, plucked the flowers by leaping several times from one bank to other, grasping them on the way. The *rākṣasa* seeing this expressed his admiration, saying that those who combine the three qualities of dexterity, valour and resource can never be vanquished. When the monkey chief saw his son returning with the *rākṣasa*, who was carrying the flowers, he died of broken heart.

Tretā, "the three fires". See *agni*.

TRETĀ, "triplet", the name of the second of the four *yuga*s of the world. It is named after the side of the die marked with three spots. According to another view it is so named because it is three times in length of the *Kali-yuga (Viṣṇusaṃhitā*, XX, 8).

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The *Tretā-yuga* comprises 3,600 years of the gods, i. e., 1,296,000 human years See also *Kṛta yuga.*

Tri-bhaṅga, a pose in which the image is bent in three places, i.e., the head and the hips are displaced slightly to the right or left of the central line. This pose is generally seen in the figures of attendant deities to the principal figure.

Tribhuvana or **Triloka**, the three worlds; Svarga, Bhūmi and Pātāla- heaven earth and the nether regions.

Tricīvara, (Pali, ticīvara) name of the three vestments of a Buddhist monk. These are *antaravāsaka*, *uttarāsaṅga*, and *saṅghāṭi. Antaravāsaka* is a lower garment, something like a petticoat, hanging low down, and bound with a girdle, *kāyabandhana. Uttarāsaṅga* is the garment covering the breast and shoulders, and reaching somewhat below the knees. *Saṅghāṭi* is a kind of cloak. It is so called because it is folded and composite.

Another name of the habit of a monk is after the colour, *kasāya*, tawny, reddish yellow. In the South the usual colour is yellow; in India, at least in the middle ages, it was reddish.

Tridaṇḍī, "carrying three staffs", an ascetic who carries three staffs tied together. Usually *Tridaṇḍī*s are Vaiṣṇava ascetics belonging to the sect of Rāmānuja who is said to have started the order. The Gauḍīya Vaiṣṇava ascetics also call themselves *Tridaṇḍī*s. See also *Daṇḍī*.

Manu declares that a *Tridaṇḍī* is one who has control over speech, mind and body (*Manusmṛti*, XII. 10).

Tri-daśa, "thirty", the gods. Actually the goes number *trayastriṇśa*, i.e., 33; but perhaps for the facility of pronunciation or to make the number round they are called *Tridaśa*. For the 33 gods, see *deva*.

Tridinaspṛśiḥ, also called *tryaha*, is a civil day touching three lunar days. Such a day is said to be inauspicious for marriage, or an invasion, or an act to advance prosperity.

TRIGARTA, one of the countries conquered by Nakula (*Mahābhārata*, II, ch. 21). It is the same as Jālandhara (*Abhidhāna-*

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cintāmaṇi). It is so called because it is watered by three rivers, Ravi, Beas and Sutlej.

TRIJAṬĀ, a *rākṣasī*. She was one among the guards of Sītā when the latter was confined in Laṅkā by Rāvaṇa. Trijaṭā befriended Sītā and kept up her spirit when she was depressed (*Rāmāyaṇa*, V, ch. 27).

Trikā, "three-fold", another name for Kāśmīra-Śaivism. See Pratyabhijñā.

TRIKALIṄGA, The Kalacuri kings of Central India (11th century AD), Gāṅgeydeva and his son Karṇa had assumed the title of *Trikaliṅgādhipati* sovereign of Trikaliṅga), after they had conquered Utkala and Kaliṅga. What area Trikaliṅga denotes is not clear. It may be the area round about Jabalpur. It is also possible that the modern term Telingana is derived from it.

TRIKĀṆḌAŚEṢA, a supplemenet to the *Amarakośa*, by Puruṣottamadeva. It is in three parts and contains 1050 verses. It adopts the terminology and division of the *Amarakośa*, and aims to give only the words left out there.

Trikāya, "three bodies", name of a doctrine in Mahāyāna Buddhism in which the *buadhas* have a three-fold nature and corresponding bodies. In the beginning is the unique self-creative Ādibuddha. The five *dhyāni-buddhas* (meditative *buddhas)* emanate from Ādi-buddha. The bodies of these five are called *dharmakāyas*, and they live in *nirvāṇa*. From the *dhyāni-buddhas* emanate the *dhyāni-bodhisattvas*. Their bodies are called *sambhoga-kāyas*, and they live in (Tuṣita) heaven. The *mānuṣi-buddhas*, who in this doctrine number five, emanate from these *bodhisattvas*. They have bodies called *nirmāṇa-kāyas*, and they live on earth.

TRIKŪṬA, "Three peaks", the mountain on which the city of Laṅkā was built (*Rāmāyaṇa*, V, ch.2).

TRILOCANA, "Three-eyed", an epithet of Śiva. See Trinetra.

Trimūrti, "triple representation", a three-headed composition representing the triad Śiva, Viṣṇu and Brahmā (or Sūrya). The

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central figure represents Śiva or Viṣṇu depending on the sectarian bias. Sometimes *trimūrti* refers to an icon representing three aspects of the same god. The most famous example in this type is the Trimūrti at Elephanta (q.v.) which has three aspects of Śiva, two male and one female (i.e. , his *śakti*).

TRINAYANA, "Three-eyed", an epithet of Śiva. See Trinetra. Three-eyed deities are very frequent in Tibetan Buddhism. For instance, Ekajaṭā, Hevajra, Mahāmāyūrī, etc., have this attribute.

TRINETRA, "Three-eyed", an epithet of Śiva. Once Pārvatī covered the two eyes of Śiva playfully. The whole world suddenly became dark as night. A third eye then came out from his forehead which lighted up the world again (*Mahābhārata,* XIII, ch.140).

Triparyasta Jātaka, (Pali, Tipallattha (miga) Jātaka). This the 16th story of the *Jātaka.*

Once when Rājagṛha was the capital of Magadha, Bodhisattva was born as a stag, leader of a herd of deer. Rāhula was his sister's son and was entrusted to him, that he might learn the "deer's tricks". The young stag followed his instructions dilligently and one day, being caught in a net, he feigned death and so made his escape.

TRIPATHAGĀ, "She who flows through the sky, the earth, and the nether world", one of the names of the river Gaṅgā.

Triphala, "three fruits", a name of the Vaiṣṇava *tilaka* (q.v), consisting of three vertical strokes, the middle one being red.

Triphalā, the three myrobalans together. These are *āmalaka* (Phyllanthus emblica or Emblica officinalis), *haritaki* (Terminalia chebula), and *vibhītaka* (Terminalia belerica). *Triphalā* has digestive properties (*Suśruta-sanhitā*,I, 38.43-44).

TRIPIṬAKA, (Palı, Tipiṭaka), "Three Baskets" is the total canon of the Southern school of Buddhism, i.e. of the Theravādins. It has three sections, Vinaya Piṭaka, "Basket of Discipline", Sūtra Pitaka (Pali, Sutta Piṭaka), "Basket of Discourse", and

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Abhidharma Piṭaka (Pali, Abhi-dhamma Piṭaka), "Basket of Special (or Further) Doctrine".

The *Tripiṭaka* was compiled within 500 years of the time of the Buddha. They appeared in two languages, in Pali, within the Theravāda school, and in Sanskrit among the Sarvāstivādins, Mahāsanghikas, and other schools that did not survive the extinction of Buddhism in India. The canonical collection of each school differed both in the contents of particular texts and the ordering of texts within the canon.

Tripuṇḍra, sect mark of *Śāktas* and *Śaivas*, same as *Tiryakpuṇḍra* (q.v.).

TRIPURA, "Three cities". Three sons of Tāraka,an *asura*, performed such self-mortification that Brahmā pleased with their penance made them very powerful. Maya, the architect of the *daityas*, built three cities for them. One of the cities was in gold and built in *svarga*, another of silver was built in the sky, the third of iron built on the earth. The three *asuras* conquered the whole world, and even Indra with his *vajra* was helpless against them. The gods then requested Śiva to kill the *asuras*. Every god gave half his strength to Śiva who was there-after called Mahādeva. Śiva destroyed the three cities, which had by that time become one, by a single arrow, and killed the *asuras* (*Mahābhārata*, VIII, chs. 34-35). Śiva has the epithets Tripurāri, enemy of Tripura, and Tripurāntaka, destroyer of Tripura.

Tri-ratna, "three jewels", in Buddhism are the Buddha, the *dharma* and the *saṅgha* (*Dharma* and *saṅgha* are sometimes, like the Buddha, conceived as deities and worshipped in both symbolic and anthropomorphic forms.) See also *Saraṇattayam*.

In Jainism, the three jewels are *samyag-darśana* ("right faith") *samyag-jñāna* ("right knowledge") and *samyag-caritra* ("right-conduct"). One of the three cannot exist exclusively of others, and all are required for liberation.

Tri-Śakuna Jātaka. This is the 521st story of the *Jātaka*.

Once upon a time, Brahmadatta was the king of Vārāṇasi. He had no heir. One day he went to the park and fell asleep there. On waking up he saw a bird's nest in which he found three

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eggs, an owl's, a mynah's, and a parrot's. He brought them home and when they were hatched out, adopted the birds as his children, giving them the names of Viśvantara, Kuṇḍalinī and Jambuka. When they grew up in the houses of the courtiers who had charge of them, the king had them summoned one by one, and asked them for advice as to how a king should reign. Each admonished the king in eleven stanzas, and, at the suggestion of the admiring populace, they were given respectively the ranks of general, treasurer, and commander-in-chief. When the king died,the people wished to make Jambuka king, but having inscribed rules of righteousness on a golden plate, he disappeared into the forest.

Bodhisattva was Jambuka.

TRIŚALĀ, a Kṣatriya lady, mother of Mahāvīra, the Jaina *tirthaṅkara*. See also Devānandā.

TRIŚAṄKU, a king of the Solar race. He wished to go to heaven with his earthly body. With this in view he approached his family priest Vasiṣṭha, to perform the necessary sacrifices. When Vasiṣṭha refused, he went to Viśvāmitra who sent him to heaven. The gods hurtled him down; but by the power of his penance Viśvāmitra checked his fall and began to create another heaven with Triśaṅku kept high above. The gods then allowed Triśaṅku to live in the midway to heaven surrounded by stars (*Rāmāyaṇa*, I, chs 57 to 60).

Tri-śaraṇa, same as *saraṇattayam* (q.v.).

TRIṢAṢṬI-ŚALAKĀPURUṢA-CARITA, an epic poem by Hemacandra. It is in ten *parvans* or books. It gives the lives of the 63 Jaina great men. (See Mahāpuruṣa.) The last book, known as Pariśiṣṭa-parvan, gives the history of the Jaina Church for a number of generations after Mahāvīra.

TRISTHALĪ, the three great *tīrthas* of Prayāga, Kāśī (Vārāṇasl) and Gayā. A work called *Tristhalīsetu* by Nārāyaṇa Bhaṭṭa (c. 1580) of Vārāṇasī, gives an exhaustive treatment of the benefits of pilgrimage to these three places.

Triṣṭubh, is the commonest of the Vedic metres, two-fifths of the

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Ṛgveda being composed in this metre. It consits of four lines of 11 syllables ending trochaically (-⏑-⏑).

Triśūla, "trident", an attribute of Śiva and of many other gods, both Hindu and Buddhist.

Trivali, 'three fold' over a woman's navel, regarded as a beauty (*Kumārasambhava*, I, 39).

TRIVEṆĪ, Prayāga or Allahabad, where the Gaṅgā and Yamunā unite, and the Sarasvatī is supposed to join them by an undergroung channel.

TRIVIKRAMA, "taking three steps; He who strode over the three worlds in three steps; Conqueror of three worlds", epithet of Viṣṇu in the Vāmana *avatāra*.

(The Ṛgveda (I, 22.18) says that Viṣṇu took three steps to go round the world. Viṣṇu, here, is perhaps the sun-god, and the three steps refer to the three outer points of the orbit of the sun (east, zenith, west.)

TRIVIKRAMA-BHAṬṬA, was the court poet of the Rāṣṭrakūṭa king Indra III (AD 914–922). He was the author of *Nalacampū*, also known as the *Damayantī-kathā*, and *Madālasācampū*.

TṚṆĀVARTTA, a demon, sent by Kaṃsa to kill Kṛṣṇa. He assumed the form of a whirlwind and carried off the infant Kṛṣṇa, but was overpowered and killed by him (*Bhāgavata-purāṇa*, X, ch. 7).

Tṛṣṇā, "thirst", desire. It is the cause of birth, or builder of the human body, according to the Buddhists. One can avoid the liability to births and deaths by realising the Four Noble Truths. See *Ārya-satyāni*.

Tṛtsu, a tribe mentioned in the Ṛgveda. They helped Sudās in the Battle of the Ten Kings (Ṛgveda, VII, 33.5). See Dāsarājña.

TRUBNER, Nicholas, was born on 17.6.1817 in Heidelberg, Germany. He was the son of a goldsmith, but joined the firm of a bookseller at the age of 15. Upto 1843 he was connected with publishing houses in Germany. From 1843 to 1851 he

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was connected with Longman and Co. in London. He then established himself as an Oriental publisher. He himself studied Sanskrit under Goldstucker. He brought out the (Trubner's) Oriental Series in 1878. He did much to advance Oriental and and linguistic knowledge. Trubner died on 30.3.1884.

Tryaha, same as *tridinaspṛśiḥ* (q. v.).

TRYAMBAKA, "one who has three mothers", "three-eyed", an epithet of Śiva. Tryambaka is the name of one among the group of *Ekadaśa Rudra*s.

TSUJI, Naoshiro (18.11.1899-24.9.1979) was the leading figure of Sanskrit and Indological studies in Japan in his time. He graduated from the Tokyo University in 1923, and then went to Oxford for further studies in Sanskrit. In 1927 he was appointed Associated Professor of Sanskrit at the Imperial University of Tokyo. He became a Professor in 1942, and retired from this post in 1960. Thereafter he was the Emeritus Professor in this University. Most of his works are written in the Japanese language. Some of the important ones are: *Burāhumana to Shurautasūtora to no Kankei* (On the relation between the Brāhaṇas and the Śrautasūtras, 1952) *Genson Yajurveda bunken* (Existent Yajurveda literature–Phiological Studies, 1970), and *Vedagaku Ronshū* (Collected Vedic Studies, 1977).

TUCCI, Giuseppe was born on June 5, 1894. He was educated in Rome where he was later teacher of Indian Religion and Philosophy. He came to Santiniketan in 1925–26. Tucci specalised in Buddhism, and History of India, China and Tibet. He died on April 5, 1984. Among his numerous works are *Buddhism*, (1926); *Doctrines of Maitreyanātha*, (1949); *Tibetan Scrolls*, (1949); *Minor Buddist Texts* (Vols. 1 and 2, 1956–75);

TUKĀRĀM, (b. 1607 or 1608 in Dehu near Pune; d. 1694), Marāthī poet. He was born in a poor family, and suffered from extreme poverty and the experience of the pettiness and cruelty of his co-villagers, especially of the haughty Brāhmaṇas towards him because of his low crste. He then turned to God who for him took the form of merciful Viṭhoba of Paṇḍharpur. Tukārām

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then devoted himself to His service and composed thousands of *abhaṅg*s or religious hymns in His honour. Tukārām is the greatest among the Marāthī poets in popular estimation and his songs live in the heart and soul of the people of Maharashtra.

TUKHĀRA, also written Tuṣāra, is the name of a people and their country. Tukhāra is a part of Udīcya (q.v.). The river Cakṣu (Oxus) flows through it. Tuṣāras joined the army of Duryodhana, and were vanquished by Arjuna (*Mahābhārata*, VIII, ch. 74). The country is included in old Bactria, the mountainous country on both sides of the middle Oxus.

TULĀDHĀRA, a trader of Vārāṇasī. See Jājali.

TULAJĀ-BHAVĀNĪ, Tuljāpur, about 25 kilometres south of Osmanabad in Maharashtra. The temple of Tulajā-Bhavānī is one of the four *Pīṭha*s mentioned in the *Ain-i-Akbari*: "It is said that on beholding the disrespect (shown to her husband, Śiva), she (Mahāmāyā) cut herself in pieces and her body fell in four places; her head and some of the limbs in the northern mountains of Kashmir near Kāmrāj, and these are called Śāradā (modern Sirdi in northern Kashmir); other parts fell near Bijāpur in the Deccan and are known as *Tuljā Bhawāni*. Such portions as reached the eastern quarter near Kāmrup are called *Kāmākhyā*, and the remnant that kept its place is celebrated as Jālandhari which is this particular spot (Nagarkot in Kāngra)" (*Ain-i-Akbari*, Jarrett's translation, II, pp. 317–18). (Tulajā-Bhavānī is not mentioned as a *Pīṭha* in any list of the *Pīṭha*s, such as the *Pīṭha-nirṇaya*. See *Pīṭha* (2).)

TULAJĀJI, A Marāthā principality was founded at Thanjāvūr (Tanjore) by Śāhjī, father of Śivājī. Tulajājī (1763–1787 who became a king in this line was a patron of musicians. He encouraged them by gifts and grants of land, so that they came to his court from the whole of India, and Thanjāvūr became one of the most important musical centres of the country. This king was also the author of an important treatise entitled *Sangīta-sārāmṛtam*

Tulasī the holy basil plant. There are several versions of the story

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as to how the plant became holy, in different *Purāṇa*s. Lakṣmī or some other goddess was born as Tulasī, the daughter of a king Dharmadhvaja. In some versions Kṛṣṇa made love to her. When she died her hair became the Tulasī plant. *(Bhāgavata-P.* , I, 19.6; V, 3.6; etc.; *Padma-P.* , ch. 24; etc.)

TULSĪDĀS, (Tulasī-Dāsa), was born in Rājāpur, in the Bāndā district of Uttar Pradesh, (probably) in 1532. He died in Vārāṇasī, where he lived most of his life, in 1623. His chief work, *Rāmacaritā-mānasa* (The Holy Lake of the Deed of Rāma) is the greatest achievement of the medieval Hindi literature. It is written in the Avadhī dialect. It urges devotion *(bhakti)* to Rāma, viewed as an incarnation of Viṣṇu, as the best means of salvation. Tulsīdās presents the chief figures of the traditional story, especially Rāma and his wife Sītā, as ideals of human conduct for the devotee. He accepts much of the mythology involving Viṣṇu, Śiva and other gods. This eclecticism, the poet's skill, and the fact that it is written in vernacular have made the *Rāmacrita-mānasa* the most influential single scripture among the Hindus of North India.

Tulsīdās wrote at least 12 other works; the chief among these are *Dohavalī*, *Gītavalī*, *Vinayapatrikā* and *Kavitta-rāmāyaṇa*.

TULU, one of the five important Dravidian languages. It is spoken in four *taluk*s of the South Kanara district. The chief towns of the Tuluva country are Mangalore & Udipi. Throughout the period of history, the area where Tulu is spoken has remained practically the same without increase or diminution. Very little that can be styled as literature has been written in the Tulu language. There is a Tulu script, but this has never been employed for writing the Tulu language. The Tulu script has been used sometimes for writing Vedic *māntra*s and *strotra*s. Whenever anything useful is to be written or printed in Tulu, the Tuluvas employ the Kannada script.

Tuluva dynasty, was founded by Vīra Narasiṇha (1505–09) by deposing Immadi Narasiṇha of the Sāluva dynasty. His brother Kṛṣṇadeva Rāya (1509–29) was the greatest king of this dynasty. The kingdom reached its zenith during his rule. The Tuluva dynasty lost Vijayanagara when the forces of king

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Sadāśiva were defeated in the battle of Talikota in 1565, and the city was destroyed by his enemies.

TUMBURU, name of a *gandharva*, a musician of the gods. He is mentioned in the *Mahābhārata* a number of times. He was present at the celebrations of Arjuna's birth (I, ch. 223), and also when Yudhiṣṭhira performed the Aśvamedha (XIV, ch.88). Tumburu once pined for Rambhā, an *apsaras*, and so was late in attending the court of Kubera who in his anger cursed Tumburu that he would be born as a *rākṣasa*. See *Virādha*.

TUNCATT' EZUTTACCHAN, Rāmānujan, (16th century), is the most important figure in the history of Malayalam poetry. His writings marked the beginning of a period of devotional and philosophical literature in that language. Among his works are *Adhyātma-Rāmāyaṇam* and *Mahābhāratam*.

Tuṇḍila Jātaka. This is the 388th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a pig. He and his younger brother were abandoned by their mother. They were adopted by an old woman who named them Mahātuṇḍila and Khulla-tuṇḍila. The woman loved them like her own children and refused to sell them, but, one day, some lewd men made her drunk and she agreed to sell Khulla-tuṇḍila. When he discovered this, he ran to his elder brother, but the latter preached to him how it was the fate of pigs to be slaughtered for their flesh; he should, therefore, meet his death bravely. All Vārāṇasī heard Bodhisattva's preaching, and flocked to the spot. The king adopted the pigs as his sons, and appointed Mahātuṇḍila to the seat of judgment. On the king's death, he wrote a book of law for the guidance of future generations.

TUN-HUANG, a town in the western Kansu province of China. It is situated where two branches of the Silk Road, one coming from the north and other round the south of the Tarim basin, join. Tun-huang was a major Buddhist centre and place of pilgrimage from AD 366 to 1227 when the Mongols crushed the local rulers. The Buddhists founded here innumerable cave monasteries, known as the "Caves of the Thousand Buddhas". One of the caves which had been sealed up in 1015, was opened

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early in this century. It was found to contain abour 20,000 manuscripts mainly Buddhists, but also Taoist, Zoroastrian and Nestorian.

ṬUPṬĪKĀ, an exposition by Kumārila of the last parts of the *Śabara-bhāṣya*, i.e. , on the fourth to the 12th book.

TURNER, Ralph L. was born in 1888. He was educated at the Christ's College, Cambridge. He joined the Indian Education Service in 1913, and came to Varanasi as Professor of Sanskrit at the Queen's College. He inspired many students to study the modern languages of India. Some of them were Katre, Raghu Vira, Siddheswar Varma, etc. Turner was made the Professor of Sanskrit at the London University when that Chair was established in 1922. He was Director of the School of Oriental and African Studies from 1937 to 1957. His work *A Comparative Dictionary of Indo-Aryan Languages*, (1962-1966), was completed when he was nearly 80 years old. Turner died on 22.4.1983.

TURVASU, a son of Yayāti by Devayānī. He refused to bear the curse of premature old age passed on his father, and so his father cursed him that he would have no progeny See Yayāti.

Tuṣa Jātaka. This is the 338th story of the *Jātaka.*

Once Bodhisattva was a teacher in Takṣaśilā. The heir to Brahmadatta king of Vārāṇasī was his student. Foreseeing danger to the prince from his son, he taught the prince four stanzas which he should recite when his son should be 16 years old, at the evening meal, at the time of the great levee, while ascending the palace roof, and in the royal chamber respectively. The prince in due course became the king, and as had been foreseen by his teacher, his son conspired against him, but he saved his life by repeating the stanzas. The son was cast into prison, and set free only after the king's death.

Tuṣita(s) form a class of *gaṇa-devatā*s (q. v.) or subordinate deities. They are 36 in number.

TUṢITA, the fourth of the six *deva-loka*s in Buddhism. See Kāmaloka.) It is the rule of all the Bodhisattvas to be born

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in Tuṣita in their last life but one. Gautama's name while in Tuṣita was Śvetaketu. Maitreya (Pali, Metteyya), the future Buddha is now living there under the name Nāthadeva. Tuṣita is considered the most beautiful of the celestial worlds.

Tvaksāra Jātaka (Pali, Tacasāra Jātaka). This is the 368th story of the *Jātaka*.

Once, during the time of Brahmadatta, king of Vārāṇasī, a village doctor saw some boys playing near a tree, in the hollow of which lived a snake. Hoping to make some money, he asked one of the boys, who was Bodhisattva, to put his hand in the hollow of the tree, saying that a hedgehog lived there. The boy did so, but feeling the snake, with great presence of mind, he seized it firmly by the neck and flung it away from him. The snake fell on the doctor and bit him so severely that he died. The boys were brought before the king and charged, but on hearing the explantion of Bodhisattva the king released them.

TVAṢṬṚ, artisan of the gods (Ṛgveda, I, 20.6). Later, he is identified with Viśvakarmā (*Viṣṇupurāṇa*, III, 2.11).

TYĀGARĀJA, (1767–1847), Vaiṣṇava devotee and composer. He was born in Tamilnadu of a Telegu speaking family. His Telegu songs in praise of Rāma are among the principal repertoire of classical South Indian music.

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Ubhatobhraṣṭa Jātaka. This is the 139th story of the *Jātaka.*

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a tree god. Once in a village of line-fishermen, one of the men took his tackle and went with his little son to fish. A snag caught hold of his line, but the man, thinking it was a big fish sent his son to ask his mother to pick a quarrel with the neighbours in order to keep them occupied lest they should claim a share in the catch. When the boy had gone, the fisherman went into the water to drag the fish, but he struck against the snag and was blinded in both eyes. Moreover a robber stole his clothes from the bank and his wife was taken before the village chief and fined and beaten for quarreling. Bodhisattva saw all this happen and drew a moral from it.

Devadatta was the fisherman.

UCCAIḤŚRAVAS, "Loud neigh", the horse of Indra. It came out during the *Amṛta-manthana (Mahābhārata*, I, ch. 18).

Uccāṭana, one of the six *abhicāra*s or magical spells used for malevolent purposes. It is used for forcing an enemy to give up his occupation and thus ruin him; or to cause an enemy to flee in shame and disgrace; or to blow up houses and dwellings.

Ucchiṣṭabhakta Jātaka. This is the 212th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a beggar. In a village nearby, a Brāhmaṇa had a wicked wife, who one day received her lover when the husband was away. She prepared a meal for her lover and while he ate she stood at the door watching for her husband. The Brāhmaṇa appearing before he was expected, the lover was bundled into the store room. The woman put some hot rice over the food left unfinished by her lover and

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gave the plate to her husband. When asked why the rice was hot on the top and cold at the bottom, she remained silent. Bodhisattva was at that time waiting at the door for alms, and had seen all that had happened. He informed the Brāhmaṇa of his wife's conduct and both wife and lover received sound beating.

UDABHĀṆḌAPURA, name of a city, the rulers of which according to the *Rājatarangiṇī* (V, 153; VII, 1081) were Śāhis. It has been identified with Und on the right bank of the Indus about 25 kilometres above Attack. Alberuni calls it Waihind, the capital of Qandhār (i.e., Gandhāra) (*India*, I, 206).

Udakarākṣasa Jātaka. The number of this *Jātaka* is 517. No story, however, is related and the reader is referred to the Mahā-Unmārga Jātaka, for details. The reference is evidently to the Udaka-rākṣasa Praśna ("The query of the waterdemon") chapter of that Jātaka:

At the suggestion of Mahauṣadha, the ascetic Bherī asks King Cūḍanī what he would do if he were voyaging on the ocean with his mother, wife, brother, friend, priest, and Mahauṣadha, and a water–demon, seeking human sacrifice, were to seize the ship. The king answered that he would sacrifice all but the last, in the order given, and then himself, but that Mahauṣadha should not be sacrificed. Bherī persuaded the king to make this declaration in public, so that Mahauṣadha's glory might be spread far and wide.

Udāna, one of the five kinds in which *vāyu a doṣa* (q.v.), is divided. The *udāna vāyu* has its chief place in the throat. It goes upwards and causes speech, music, etc., and by its derangement causes those diseases which have their place in the throat or head. (*Aṣṭāṅgahṛdayam*, 1.12; *Suśruta-saṃhitā*, 1.15.)

UDĀNA, a collection of 80 stories containing solemn utterances of the Buddha, made on special occasions. The *Udāna* proper, comprising the Buddha's utterances, is mostly in verse. Each story of the *Udāna* is accompanied by a prose account of the circumstances in which it was uttered. The book forms the third division of the *Khuddaka-nikāya*.

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Udañcani Jātaka. This is the 106th story of the *Jātaka.*

In former times when Brahmadatta was king of Vārāṇasī, Bodhisattva had become an ascetic and had started living with his son in the forest. He found, one evening on returning to the hermitage after collecting fruits, that his son had not completed his daily chore. The son said that when his father was away, a girl had come and tried to entice him to go with her. But as he could not go without his father's permission, he had asked her to wait for him at a certain place. Bodhisattva told his son that he could go, but also warned him that once the girl caught him in her snares, she would make him work like a slave. This was what actually happened, and the son after getting fed up with the tasks given everyday by the girl came back to his father.

The beginning of this story is similar to that of the Culla-Nārada Jātaka.

Udapāna-duṣaka Jātaka. This is the 271st story of the *Jātaka.*

Bodhisattva was once an ascetic, and lived with a body of followers at Ṛṣipatana near Vārāṇasī. A jackal was in the habit of fouling the well from which the ascetics obtained their water. One day the ascetics caught the jackal and led him before Bodhisattva. When questioned, the jackal said that he merely obeyed the "law" of his race, which was to foul the place where they had drunk. Bodhisattva warned him not to repeat the offence.

Udāsī, a sect among the Nānak-śāhī *sādhus.* The sect originated with the followers of Śrī Canda, the son of the Sikh Guru Nānak. Their headquarters was in Sādhubelā in Sind. On the the formation of Pakistan it was shifted to Bhadauni in Vārāṇasī district.

(The Udāsīs were rejected by Amar Das, the third Sikh Guru, as not being genuine Sikhs.)

Udāsīna, a powerful but neutral king. "He who is situated beyond the territory of any of the contending kings, and who is very powerful and capable of helping the would be conqueror, his enemy and the mediatory king, together or individually, or of resisting any of them individually. is a *udāsīna* (neutral king)". Kauṭilya, *Arthaśāstra,* VI, ch. 2.

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Udātta, acute or rising tone. Three types of tone, *udātta*, *anudātta* and *svarita* are prescribed for uttering the Vedic hymns. "The vowel that is perceived as having a high tone is called *udātta* or acutely accented." *Aṣṭādhyāyī* I, 2.29.

UDAYĀCALA, the eastern mountain behind which the sun is supposed to rise, also called Udayagiri or Udaya-śaila. It was visited by Sugrīva during his flight from Vālin's wrath (*Rāmāyaṇa*, IV, ch. 46).

UDAYAGIRI (1), a hill near Bhuvaneswar in Orissa. See Khaṇḍagiri and Udayagiri.

UDAYAGIRI (2), a hill near Sanchi in Madhya Pradesh. Nine caves were cut from the rock in this hill in the Gupta period. The earlier of these caves were simple. They grow more complex, and the last cave, i.e., Cave IX, is an elaborate one. The ceiling is supported by four pillars at the centre, and a pillared vestibule has been added to the portico. The doors are framed and embellished with figures in high relief. A high relief in this cave, representing Viṣṇu in the *Varāha* (boar) *avatāra* is a sculptural masterpiece of the Gupta age.

UDAYANA (1), king of Vatsa. His capital was Kauśāmbī (near Allahabad). Udayana appears often as an ideal hero in Sanskrit literature. He is the hero in *Svapnavāsavadattā* and *Pratijñā-Yaugandharāyaṇa* of Bhāsa, *Ratnāvalī* of Harṣa, etc.

It is possible that Udayana was a historical person.

UDAYANA (2), an exponent of the Nyāya school, lived in Mithilā in the 10/11th century. Udayana gives the usual arguments for the existence of God. In his *Nyāya-kumsumāñjali* he gives the additional point that the non-existence of God could not be proved by valid knowledge. Udayana's other works include *Ātmatattva-viveka*, *Lakṣaṇāvalī*, *Nyāya-nibandha*, etc.

UDAYASUNDARĪ-KATHĀ, a prose romance by Soḍḍhala (c. AD 1000). It is sometimes regarded as a *Campū*. It describes the love story of Udayasundarī, daughter of the Nāga king Śikhaṇḍitilaka, and Malayavāhana, king of Pratiṣṭhāna.

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UDAYIN, son of Ajātaśatru according to the Jaina and Buddhist (*Aśokāvadāna)* sources, and grandson of Ajātaśatru, according to the *Purāṇa*s (*Vāyu-purāṇa*, 99.323). According to the Jaina sources and the *Purāṇa*s he was the founder of *Pāṭaliputra. Dīpavaṇsa*, the chronicle of Sri Lanka, calls him Udayabhadda.

UDBHAṬA, author of *Kāvyālaṅkāra-saṅgraha,* the only work of his to come down to us. Udbhaṭa treats *rasa* (aesthetic experience) as a figure of speech, and says rather strangely, that it can be conveyed by merely naming the emotion meant to be conveyed *(svaśabdavācya)*.

"The learned scholar Udbhaṭa, for whom had been fixed a daily allowance of a *lakh* of Dīnnāras, was the President of the Assembly of this king (Jayāpīḍa, c. 770–c. 800)" *Rājataraṅgiṇī*, IV, 495.

UDDAKA or **UDRAKA** a teacher of Gautama before he had become the Buddha. See Ālāra Kālâma.

UDDĀLAKA, a sage. He was the son of Aruṇa, and hence is also known as Āruṇi (q.v.).

UDDAṆḌANĀTHA, (17th century), was the author of *Mallikā-māruta*. He was also called Uddaṇḍin.

UDDAṆḌAPURA, same as Odantapurī (q.v.).

UDDHAVA, a friend of Kṛṣṇa. Kṛṣṇa sent him from Mathurā to Gokula, to inform Nanda and Yaśodā about his welfare and to console the *Gopī*s *(Bhāgvata-purāṇa*, X, chs. 46 and 47). Many years later, when he was old, Kṛṣṇa advised him to spend his last days in Badarikāśrama *(Ibid.*, XI, ch. 29).

UDDYOTA, also called *Mahābhāṣya-pradīpoddyata* is a commentary by Nāgeśa on the *Mahābhāṣya-pradīpa* of Kaiyaṭa.

Udgātṛ, "chanter", a priest whose duty it is to chant the hymns of the Sāmaveda at the time of any ritual.

UDĪCYA, also known as Uttarāpatha, is the northern region of India. It is among the seven regions in which the *Purāṇa*s divide India.

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The other six are Madhyadeśa, Dākṣinātya, Prācya, Vindhyapṛṣṭha, Parvata, and Aparānta.

The following peoples, according to the *Purāṇa*s, inhabit the Udīcya region: Vāhlika (modern Balkh area in Afghanistan), Vāṭadhānas (they lived in the Punjab-Rajasthan area, and had a settlement at Madhyamikā near Chitor), Ābhiras (north of Rajasthan), Kālatoyakas (Kalat in Baluchisan), Aparāntas or Purandhras (may be Greek Paraitakene in the lower Helmund valley), Śūdras (perhaps Kṣudra or Kṣudraka (Greek Oxydracae, who were a free and warlike race)), Pahlavas (Pahlavis or Sassanians of Persia), Gāndhāras (Rawalpindi and Peshawar districts), Yavanas (Greek settlements in the north west), Sindhus & Sauvīras (Sauvīra, according to Alberuni, I, p. 300, was the region of Multan aud Jahrawar. Sindhu was to the west of the lower Indus and Sauvīra to the east), Madras (Sialkot region), Śatadrujas (people of the Sutlej valley), Kuṇindas (q. v.), Pāradas (the Parthians of Khorasan), Hārahūṇas or Hārahūras (a branch of the Huns), Ramaṭhas (located by Sylvain Levi between Ghazni and Wakhan), Ruddhakaṭaka (might be the people of Rudok area of Tibet), Kaikeyas (people of the Jhelum district), Daśamānaka (?), Kṣatriyas (may be the same as Xathroi of the Greeks. The Xathrois lived near the junction of Chenab and the Indus), Śūdras (apparently, these were another Śūdra people of the northern region. They were perhaps of Sodrai in northern Sind), Kambojas, Daradas, Varvaras, Angalaukikas (might be the same as Agalassoi of the Greeks. They lived in the land between the Jhelum and the Chenab), Cīnas, Tukhāras (people of Tukharistan, a region of old Bactria), Puṣkalas (people of Puṣkalāvatī, modern Prang-Charsabda-Mir Ziyarat region near Peshawar), Daśerakas (q.v.), Lampakas (modern Laghman in Afghanistan), Jāguḍas (people of the Ghazni region), Cūlikas (Sogdians living to the north of the Oxus),

The *Matsya-Purāṇa*, and text the of the *Vāyu-Purāṇa* available to Alberuni end the list of the peoples of Udīcya here. Other *Purāṇa*s such as the *Mārkaṇḍeya* or the *Vāmana* have a few more names. These are:

Aurasas (people of the modern Hazara district), Kirātas (Himalayan mountaineers), Tomaras (?), Haṇsamārgas (people

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of Hunza, in north west Kashmir, according to some scholars), Kāśmīras (people of the upper Jhelum valley), Taṅgaṇas (probably of the region around Tanganapura near Joshimath in the Garhwal district), Kulūtas (people of Kulu in the Kangra district), Vāhīka (q.v.), Urṇas (Hūṇas ?), and Dārvas (people of Dārvābhisāra – the Punch and Naushera region). (*Mārkaṇḍeya-P.* ch. 57; *Vāyu-P.* ch. 45; *Matsya-P.* ch. 114; *Vāmana-P.* ch. 13; etc.)

UḌIPI, a town in the South Kanara district of Karnataka. In the 13th century, Madhvācārya had established the Kṛṣṇa temple here. He had also established eight monasteries in Uḍipi. Heads of these monasteries preside in turn over the Kṛṣṇa temple for two years. The most important festival is the *Pariyāya*, celebrated at the change of these incumbents in January of every second year.

Udumbara or **Uḍumbara**, name of a tree, *Ficus glomerata*. It was regarded as sacred by the Vedic people. Sacrificial articles such as the post (*yūpa*) to which the sacrificial animal was tied (*Taittirīya-saṇhitā* II, 1.1.5), the seat or throne of the sacrificer (*Śatapatha Brāhmaṇa*, V. 2.1.23), as well as a variety of amulets were made from its wood.

UDUMBARA, name of a country and people. Their coins, dated epigraphically to about the first century BC, have been found in the region between the Beas and the Sutlej. The inscriptions, on the obverse of the coins is in Kharoṣṭi and on the reverse in Brāhmī characters.

Uḍumbara Jātaka. This is the 298th stroy of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a tree-god in a forest. A small and red-faced monkey lived in a rock cave. During heavy rains, a large and black-faced monkey saw him, and wishing to have the shelter for himself, sent him away on the pretext that outside in the forest there was plenty of food to be had. The small monkey was taken in by the trick, and when he came back he found the other monkey, with his family, installed in the cave.

Udvijja 'born out of plants', one of the four classes in which the animal kingdom is divided. See *jaṅgama*.

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UDYĀNA, also called Uḍḍiyāna, is the Swat (ancient Suvāstu) valley. In ancient days it was considered a part of Gandhāra. The area abounds in Buddhist remains.

UDYOTAKARA, (AD 635), commentator on the Nyāya system. The commentary of Vātsāyana on the *Nyāya-śastra* of Gautama had been adversely commented on by Diṅnāga, the Buddhist philosopher. Udyotakara refuted this criticism.

Ugrāsana, "the mighty sitting", name of a yogic posture in which one sits with straightened legs flat out and a little apart, bends down till the forehead touches the knees.

UGRASENA, a king of Mathurā. He belonged to the Bhoja dynasty of the Yadu people. He was dethroned by his son Kaṇsa and put in prison. Later when Kṛṣṇa killed Kaṇsa, he made Ugrasena the king of Mathurā again. *(Harivaṇśa*, ch. 37).

UGRA-TĀRĀ, name of a form of Mahācīnatārā, a Vajrayāna goddess.

UJJVALA NĪLAMAṆI, by Rūpa Gosvāmin, is a work on the Vaiṣṇava *Rasa-śāstra*. It is considered as an appendix to the author's *Bhakti-rasāmṛtasindhu*. Rūpa Gosvāmin deals mainly with the *madhura-rasa* (erotic sentiment) in this work.

UJJAYINĪ, also called Avantīpura and Viśālā, was the capital of the kingdom of Avantī. It is one of the seven holy cities of India. (See 'cities'.) Avantīpura was renamed Ujjayinī to commemorate the victory of Mahādeva over Tripura (*Skanda-purāṇa*, Āvantyakhaṇḍa, ch. 43).

Ujjayinī was the regional capital of the Maurya and the Gupta empires. It retained its importance during the Kalacuris, Pratihāras, Cālukyas and the Caulakyas. In the early 15th century the Sultan of Malwa removed his capital to Dhār and Māṇḍu. Ujjayinī is said to have been a lovely city in ancient days. It is described in the *Meghadūta* (30-39).

The astronmers take the longitude of Ujjayinī as zero in their calculations.

Excavations by the Archaeological Survey of India have revealed

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three successive phases of occupation in ancient days. The first phase includes structures of stone and fired brick, iron and copper utensils, and fragments of painted grey ware (P.G W). Northern black polished ware (N.B.P.) were found in the second phase. Several ivory seals bear inscriptions in the Brāhmī characters of the 3rd and 2nd century BC. The third phase began with the Śuṅga period. A large number of coins found in this phase establish its chronology.

Ullambana, "All Souls Day", a major Buddhist annual festival in China and Japan. It is celebrated in China in the seventh moon. The purpose of the celebration is two-fold: to remember the dead, and to free and let ascend to heaven the *preta*. The *preta* are the spirits of those who died as a result of an accident or drowning and as a consequence were never buried; their presence among men is thought to be dangerous.

ULŪKA, also named Kaitavya, was son of Śakuni (Mahābhārata VII, ch. 172). One day before the great battle started, Duryodhana, in consultation with Karṇa and others, had sent Ulūka as an envoy to the Pāṇḍava camp in order to irritate them still more by provocative words (*Ibid.* V, chs. 158–161). Ulūka was slain by Sahadeva in the battle (*Ibid.* IX, ch. 29).

Ulūka Jātaka. This is the 270th story of the *Jātaka*.

Once the birds wanted to select a king because all the other animals had kings. It was proposed to make owl the king. One of the birds was to announce this three times. A crow heard the announcement twice, but before the third one, he objected saying, "If this is how he looks when he is being consecrated king, how will he look when he is angry?" The owl gave him chase and the birds chose a goose instead.

Bodhisattva was the goose.

ULŪPĪ, daughter of a *Nāga* king. She once saw Arjuna and fell in love with him. When Arjuna was bathing in the Gaṅgā, she dragged him down to the nether regions, and had a son by him. This son was called Irāvat (*Mahābhārata*, I, ch. 214).

UMĀ, an epithet or form of Pārvatī. The meaning of the name is not clear. Kālidāsa interprets it thus: *u mā* "O (child), do not

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(practise austerities) !" (*Kumārasambhava*, I, 26) (See also Aparṇā.) Other meanings given by lexicographers are splendour, light, fame, etc.

UMĀPATIDHARA, a poet. Jayadeva mentions him in his *Gītagovinda* (1.4), "Umāpatidhara is prodigal with speech". Merutuṅga in his *Prabandha-cintāmaṇi*, refers to him as a minister of Lakṣmaṇasena. No work of Umāpatidhara has survived, but his verses are quoted in anthologies, such as the *Sadukti-karnāmṛta*, *Suktimuktāvatī*, etc.

UMĀSVĀMĪ or **UMĀSVĀTI**, author *Tattvārthādhigama-sūtra* is among the most important writers on Jaina religious philosophy. He is recognized as an authority by both Digambaras and Śvetāmbaras; the former call him Umāsvāmī and the latter Umāsvāti. He is said to have flourished in the 1st or early 2nd century AD.

Unmādayantī Jātaka. This is the 527 thstory of the *Jātaka*, and the 13th story of the *Jātakamālā*.

Bodhisattva was once the king of Ariṣṭapura. His name was Śivi. Unmādayantī was the daughter of Tirīṭavatsa, a rich merchant. At her father's request, the king sent fortune-tellers to examine her, with a view to making her his wife, but they, on seeing her, were so intoxicated with passion that Unmādayantī had them driven out of the house. They returned and told the king that she was ill-omened. She was, therefore, given in marriage to Ahipāraka, son of the commander-in-chief. Unmādayantī bore the king a grudge for having refused her hand, and on a festival day, when the king passed under her window, she threw flowers at him to attract his attention. From the moment that the king saw Unmādayantī, he was beside himself with longing for her and lay on his couch raving about her. When Ahipāraka heard what had happened he offered his wife to the king, but Śivi was too righteous to hear of accepting the gift, and by a supreme effort of will he overcame his infatuation.

Upādhi, qualification, limiting or necessary condition in logic (*nyāya*, q.v.). A syllogism requires a ground (*hetu*) to prove the proposition. For instance, that there is fire in the mount-

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ain is proved by the presence of smoke. But this ground needs a qualification (*upādhi*). All fire does not produce smoke; fire must be associated with green wood to produce smoke. Green wood is thus the necessary condition (*upādhi*) without which no smoke could be produced. It is on account of this condition that fire is associated with smoke; and so we cannot say that there is smoke because there is fire. But in the concomitance of smoke with fire there is no condition, and so in every case of smoke there is fire.

Upādhyāya, "sub-teacher". "He who for his livelihood teaches a portion only of the Veda, or also the *Aṅga*s of the Veda, is called the sub-teacher (*upādhyāya*)" (*Manusmṛti* II, 141),

UPAGUPTA, son of Gupta a rich man of Mathurā, was a learned monk. Aśoka studied Buddhism under him. (Aśoka had earlier been converted to Buddhism by a simple *bhikṣu* named Samudra.) Guided by the venerable Upagupta Aśoka made pilgrimage to the four sacred places of Buddhism Lumbinī, Sārnātha, the Bodhi tree and Kuśinagara, and also to the *stūpas* of the great disciples of the Buddha, viz., Sāriputra, Maudgalyāyana, Mahākāśyapa (see under the Pali name Mahākassapa), Vakkula and Ānanda. (*Aśokā-vadāna*; the Pali texts do not mention Upagupta).

UPAGUPTA-AVADĀNA, a legend about Upagupta, a Buddhist monk of Mathurā, is the 72nd story of the *Bodhisattvāvadāna-kalpalatā*.

Vāsavadattā, a prostitute, finding Upagupta very handsome, desired him to call at hers. Upagupta said, "This is not the proper time for going to a prostitute; I shall call at the proper time." Some time after this, Vāsavadattā poisoned one of her paramours at the instigation of another. She was sentenced to be killed with torture. The executioner cut her nose, her ears, her hair, and took away her clothes. Upagupta thinking that to be a proper time for seeing a prostitute, appeared before Vāsavadattā, and instructed her in his faith which gave her great consolation.

Upajāti, a metre which is a mixture of two metres. In particular, when the metres *Indravajrā* (see Add.) and *Upendravajrā* are

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mixed in one stanza, the metre is called *Upajāti*. The whole of the first canto of the *Kumārambhava*, except the last verse is in this form of *Upajāti*. The last verse is in the *Mālinī* metre.

UPĀLI, one of the most eminent of the Buddha's immediate disciples. The Buddha himself taught Upāli the whole of the *Vinaya Piṭaka*. He is spoken of as being the chief repository of the Vinaya. See also Buddhist Councils.

Upamā, "comparison", simile, a figure in poetics, the comparison of one thing with a substanially different thing in terms of property, quality or mode of behaviour which they share. Daṇḍin gives the example: "Like a pale pink lotus, my sweet! your hand...". Writers on poetics have classified more than 75 types of *upamā*. These are, for instance, (1) *Adbhuta* (marvellous), in which a real property of the subject is predicated of the object, a presumed similitude is thus expressed; Daṇḍin's example is: "If there were a lotus with arching brows and roaming glance, then it would have the beauty of your face."; (2) *Ananvaya* (lack of consequence), an *upamā* in wihch the subject doubles as object; Rudraṭa's example is: "Your body resembles itself alone."; etc.

Upamāna, "comparison, analogy", the fourth of the means of knowledge (*pramāṇa*). See *anubhava*. *Upamāna* is the knowing of anything by simlarity with any well known thing. Thus, for instance, the similarity of the name *gavaya* (wild ox) to the word *gaus* ("cow") will provide knowledge that the *gavaya* is in the bovine family.

UPAMANYU, name of a sage. He was a pupil of Dhaumya. He was very much devoted to his *guru*, who blessed him that he would be master of all the Vedas and *Dharmaśāstras* (*Mahābhārata*, I, ch. 3).

UPAMITIBHAVAPRAPAÑCA-KATHĀ, "The narrative in which the manifoldness of existence is presented in parable", a religious novel by the Jaina poet Siddharṣi. He completed the work in AD 906. Like other such works of that time it consists of of a frame story with inserted tales. All the stories are told in the form of allegories. The principal characters have

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names such as "Stand-firm", "Virtueless" (*Niṣpuṇyaka*), "Man-as-he-should-be" (*Bhavyā-puruṣa*), etc.

The work gives some picture of the social and economic life of of the period. The aboriginal Bhillas traded in slaves. Love-marriages were known, but they were regularly solemnized only after the approval of the girls' guardians. Thee were two types of prostitutes, the accomplished and the common ones. A vivid description is given of the spring revels in a capital town, breathing the spirit of a true *saturnalia*. Mininsters took steps to avert the cvil eye from affecting the king and queens. Machines (*yantra*) for crushing big sugar-canes are mentioned in a description of the winter season. Horses of Bāhlika, Kamboja and Turuṣka were considered as the best.

Upānah Jātaka. This is the 231st story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was an elephant trainer. A young man of Kāśī learnt the art from him, and wished to take service under the king. But he would not accept any fee less than paid to his teacher. A contest of skill was arranged to settle the point. The night before the contest Bodhisattva taught an elephant to do all things awry, going back when told to go forward, etc. At the time of the contest the pupil could not match it in any way and was defeated and stoned to death by the onlookers.

Upanayaṇa, is the most important *saṇskāra* for persons belonging to the three *varṇa*s: Brāhmaṇa, Kṣatriya and Vaiśya. The word literally means 'leading or taking near. Perhaps it meant 'taking near (the *ācārya* for instruction)". A person enters the *varṇa* of his parents with this ceremony, and in the case of the Brāhmaṇas, becomes fit for studying the Vedas. A person becomes *dvija* (twice born) after this cermony.

Comparison with the ancient Zoroastrian custom of wearing the sacred girdle and shirt, and the practice among the Parsis tends to show that *upanyana*'s origin goes back to the Indo-Iranian people. However, *upanayana* is not mentioned in the Vedas.

Upāṅga (s), (Prakrit, *Uvanga*), "secondary limbs", are 12 *siddhānta*s or canonical texts of the Śvetāmbara Jainas. Traditionally

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there is an *Upāṅga* to every *Aṅga* (q.v.). However, the connection is merely external. The subject matter of the *Upāṅgas* is purely dogmatic and mythological. The names of the *Upāṅgas* are;

1. Aupapātika; 2. Rājapraśnīya; 3. Jīvābhigama; 4. Prajñāpanā; 5. Sūrapannatti; 6. Jambūdvīpa-Prajñapti; 7. Candraprajñapti; 8. Nirayāvalī; 9. Kalpāvataṃsikāḥ; 10. Puṣpikāḥ; 11. Puṣpacūlikāḥ; 12. Vṛṣṇidaśāḥ.

UPANIṢAD (S), "Secret instruction", are the last sections of the Vedic literature, i.e. , they are usually attached as appendices to the *Āraṇyakas* which again are attached to the *Brāhmaṇas*. As such *Upaniṣads* are also called *Vedānta*, conclusion of the Vedas. In some cases a *Upaniṣad* might not be a separate treatise, and might be fused with the *Āraṇyaka* portion or even with the *Brāhmaṇa*. Thus, for instance, the *Bṛhadāraṇyaka Upaniṣad* forms a part of the *Śatapatha Brāhmaṇa*. It forms six chapters beginning with the fourth of the 14th book. In fact, the *Īśā Upaniṣad* forms a part of the Vedic *saṃhitā* itself. It is the 40th chapter of the Śukla Yajurveda.

In later days, a great many sectarian works were given the name *Upaniṣad*, perhaps for gaining authority thereby. This has made it a difficult problem to decide which of the *Upaniṣads* are classical and principal. However, it is generally believed that the ten works which have been commented upon by Śaṅkara, viz. , *Bṛhadāraṇyaka*, *Chāndogya*, *Aitareya*, *Taittirīya*, *Īśā*, *Kena*, *Kaṭha*, *Praśna*, *Muṇḍaka* and *Māṇḍūkya*, are the earliest and most important. Some scholars add to this list *Kauṣitaki*, *Maitrāyaṇi*, and *Śvetāśvatara*, thus making a list of 13 principal *Upaniṣads*.

"The fundamental idea which runs through these early *Upaniṣads* is that underlying the exterior world of change there is an unchangeable reality which is identical with that which underlies the essence in man." This reality they called Brahman. "Where is Brahman ? What is its nature ? The *Upaniṣads* present to us the history of this quest and the results that were achieved." (S.N. Dasgupta, *History of Indian Philosophy*, I, 42–43).

Since even late works, such as the *Allā-Upaniṣad* (q v.), have

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continued to claim this title, it is not possible to prepare a final list of *Upaniṣads*. One list occurs in a work called *Muktikopaniṣad* (q.v.), and contains the following 108 names:

1. Īśā, 2. Kena, 3. Kaṭha, 4. Prāśna 5. Muṇḍa, 6. Māṇḍūkya, 7. Taittirīya, 8. Aitareya, 9. Chāndogya, 10. Bṛhadāraṇyaka, 11. Brahma, 12. Kaivalya. 13. Jābāla, 14. Śvetāśvatara, 15. Haṇsa, 16. Āruṇi, 17. Garbha, 18. Nārāyaṇa, 19. Paramahaṇsa, 20. Amṛtabindu, 21 Amṛtanāda, 22. Atharvaśira, 23. Atharvaśikṣā, 24. Maitrāyaṇī, 25. Kauṣitaki, 26. Bṛhajjābāla, 27. Tāpanī, 28. Kālāgnirudra, 29. Maitreyī, 30. Subāla, 31. Kṣurikā, 32. Mantrika, 33. Sarvasāra, 34. Nirālamba, 35. Rahasya, 36. Vajrasūci, 37. Tejobindu, 38. Nādabindu, 39. Dhyānabindu, 40. Vidyā, 41. Yogatattva, 42. Ātmabodha, 43. Parivrāja, 44. Viśikhā, 45. Sītā, 46. Cūḍā, 47. Nirvāṇa, 48. Maṇḍala, 49. Dakṣiṇāmūrti, 50. Śarabha, 51. Skanda, 52. Mahānārāyaṇa, 53. Advaya, 54. Rāmarahasya, 55. Rāmatāpana, 56. Vāsudeva, 57. Mudgala, 58. Śāṇḍilya, 59. Paiṅgala, 60. Bhikṣu, 61. Mahat, 62. Śārīra, 63 Yogaśikhā, 64. Turiyātīta, 65. Sannyāsa, 66. Paramahaṇsaparivrājaka, 67. Akṣamālikā, 68. Avyakta, 69. Ekākṣara, 70. Annapūrṇā, 71. Sūrya, 72. Akṣa, 73. Adhyātma, 74. Kuṇḍika, 75. Sāvitrī, 76. Gadā, 77. Pāśupata, 78. Parabrahma, 79. Avadhūta, 80. Tripurātāpana, 81. Devī, 82. Tripurā, 83. Kaṭharudra, 84 Bhāvanā, 85. Hṛdaya, 86. Yogakuṇḍalī, 87. Bhasmajābāla, 88. Rudrākṣa, 89. Gaṇapati, 90. Jābāladarśana, 91. Tārāsāra, 92. Mahāvākya, 93. Pañcabrahma, 94. Prāṇāgnihotra, 95. Gopalatāpanī, 96. Kṛṣṇa, 97. Yājñavalkya, 98. Varāha, 99. Śātyayānī, 100 Hayagrīva, 101. Dattātreya, 102. Garuḍa, 103 Kalisantaraṇa, 104. Jābāli, 105. Saubhāgya, 106. Sarasvatīrahasya, 107. Ṛca, 108. Muktika.

Upa-pātaka, a minor offence, such as slaying a cow. *Manusmṛti* (XI, vv. 109-125) describe these and also the means of removing the guilt.

UPA-PURĀṆA, a class of works similar to the *Purāṇa*s, and are thus known as secondary *Purāṇa*s. Traditionally, they also number 18,

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but the lists of *Upa-purāṇa*s given in the various sources such as *Kūrma-P* (I, 13-23); *Garuḍa-P* I, 22317); *Brahmavaivarta-P* (IV, 133); etc., differ, and the names of *Upa-purāṇa*s given in them total upto 32. It is thus not certain as to which 18 of them should be called authentic. Some names common to most of the sources are: *Āditya* (*Saura*), *Kapila*, *Kālikā*, *Gautama*, *Nandī*, *Viṣṇudharmottara*, etc.

Upasāḍha Jātaka. This is the 166th story of the *Jātaka.*

A Brāhmaṇa named Upasāḍha lived with his son in Rājagṛha. He instructed his son that after death his body should be burnt in a cemetery unpolluted by the presence of outcasts, that is at a place where no other body had been burnt before. The son told him to find such a spot himself. While descending Gṛdhrakūṭa where they located such a spot, they met Bodhisattva who was an ascetic and was staying at the foot of the hill. When Bodhisattva heard their story, he revealed to them that on that very same spot Upasāḍha had been burnt fourteen thousand times. There was no spot in the earth where nobody had been burnt. He then preached to them the way of deathlessness.

Upāsaka, a male lay devotee of the Buddha. (A female lay devotee is called *upāsikā.*) He (or she) is expected to observe the *pañcaśīla* (five precepts, viz., not to kill, steal, commit sexual misconduct, lie, or take intoxicants), and to support the monastic community by giving alms.

Upāsaka is also the name of a Jaina lay devotee. Upāsaka is also another name of *śāsana-devatā* or the *yakṣa* attending on a *tīrthaṅkara* (q. v.).

Upasampadā, the Buddhist rite of higher ordainment by which a novice becomes a monk (*bhikkhu*). A person seeking *upasampadā* must be at least 20 years old, have the permission of his parents, be exempt from military service, free from debt and from contagious disease, and have received at least some elementary instruction in Buddhism. (The rite by which a layman becomes a novice is known as *pabbajjā* q.v.).

Upāsanā, serving, waiting upon, service, attendance, respect (*Manusmṛti*, III, 107). Upāsanā is also homage, adoration and

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worship. With the Śri-Vaiṣṇavas, it consists of five parts, viz., *abhigamana* or approach, *upādāna* or preparation of offering, *ijyā* or oblation, *svādhyāya* or recitation, and *yoga* or devotion.

UPAVEDA, "Subsidiary Veda". One *Upaveda* is supposed to be attached to each of the four Vedas. Madhusūdana Sarasvatī (16th century) wrote in his *Prasthāna-bheda* that there were four *Upavedas* : *Āyurveda*, *Dhanurveda*, *Saṅgītaveda* and *Arthaśāstra*, and they were attached to Ṛgveda, Yajurveda, Sāmaveda and Atharvaveda respectively. Suśruta (I, 1.4), however, says that *Āyurveda* is a *upāṅga* (supplementary work) of the Atharvaveda. *Saṅgītaveda* is also called *Gāndharvaveda*. Some think that *Śilpaśāstra* (art and architecture) is the fourth *Upaveda*. Others think that it is part of the *Arthaśāstra*.

Upāya (1), "expedient". There are four expedients against an enemy, viz. , *sāma* (conciliation), *dāna* (gift), *bheda* (causing dissension) and *daṇḍa* (force). Of these four, conciliation and use of force are recommended for the prosperity of kingdoms (*Manusmṛti*, VII, 109).

Upāya (2), in Vajrayāna Buddhism, is the male principle, the female principle being *prajñā*. They correspond to Śiva and Śakti of the Hindu *Tantra;* but whereas Śiva is passive and Śakti is active, in the Vajrayāna system *upāya* is active and *prajñā* is passive. Other names of *upāya* are *vajra*, *maṇi* and *liṅga*.

Upendravajrā, name of a metre. It has 11 syllables in each quarter consisting of ⏑ – ⏑ – –, ⏑ ⏑ – ⏑ – –.

Uposatha, a day meant for the Buddhists for religious devotion and for keeping away from worldly affairs. There are four *Uposatha* days in every lunar month. These are Full Moon, New Moon, and the intervening days of the first quarter and the last quarter of the moon. The Buddhist lay people attend the monastery on these days, and take part in devotions led by monks (in forenoon) or hear sermon (*dhammadesana*) by a monk (usually in the evening). In Sri Lanka these days are known as *poya* days. *Uposatha* is a Pali word. It is *poṣadha* in Sanskrit, and *upavasatha* in Buddhist Hybrid Sanskrit. See also *śikṣāpadas*.

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UPULVAN, (Pali, Uppalavaṇṇa; Sanskrit, Utpalavarṇa, "having the colour of the blue lotus"), name of a popular god of Sri Lanka. Śakra had entrusted to him the guardianship of Laṅkā and its people. The god is generally identified with Viṣṇu. His shrine was erected in about AD 790 in Devanagara, modern Dondra.

Uraga Jātaka (1). This is the 154th story of the *Jātaka.*

There was in former times, a king called Brahmadatta in Vārāṇasī. Once he held a festival, and inhabitants of many worlds came to it. A *nāga* in the crowd, not noticing that the person beside him was a *garuḍa*, laid a hand on his shoulder; discovering his mistake he was frightened to death and ran away, pursued by the *garuḍa.* The *nāga* came to a river, where an ascetic, who was Bodhisattva, was bathing, and took refuge in the ascetic's bark-garment. The *garuḍa*, though able to see the *nāga*, would not attack him out of respect for the ascetic. The latter took both of them to his hermitage and made them friendly towards each other by preaching the blessings of loving-kindness.

Uraga Jātaka (2). This is the 354th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a Brāhmaṇa householder. His household consisted of himself, his wife, a son, a daughter, a daughter-in-law and a female slave. They lived happily together. On Bodhisattva's advice they kept their thoughts constantly fixed on the inevitableness of death. One day while burning some rubbish in the field, the son was bitten by a snake and died. The father laid the body under a tree, and having sent word to his house that all the others should come with perfumes and flowers when bringing his meal, he went on with his work. After the meal they made a funeral pyre and burnt the body, but not one of them wept a single tear. By virtue of their piety, Śakra's throne was heated and he appeared to them in disguise. He questioned them separately as to whether their lack of any show of grief for the dead meant that they did not love him. Being convinced that their composure was due to their practice of the thought of death, he revealed his identity, and filled their house with seven kinds of treasure.

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Ūrdhaliṅga, "having the *liṅga* erect", name of an ithyphallic pose. It is characteristic of the images of Ardhanārīśvara, Gaṇeśa, Lakulīśa, Śiva, etc.

Urdhapuṇḍra, "upright mark on the forehead", name of the Vaiṣṇava *tilaka* (q.v.). It is made on the forehead with white clay and red pigment, in the from of a U or Y with a dot in the middle.

UTPALĀCĀRYA, a philosopher of the *Pratyabhijñā* school of Kāśmīra Śaivism. His famous work is *Īśvara-pratyabhijñā-kārikā.*

Ūrmi, "wave", "(six) waves of existence" (*Viṣṇu-purāṇa*, I, 15). These are: hunger, thirst, grief or greed, illusion *(moha)*, decay (*jarā*), and death. According to others, the six are grouped in three pairs: cold and heat of the body; greediness and illusion of the mind; and hunger and thirst-of life.

ŪRMILĀ, daughter of Janaka, sister of Sītā, and wife of Lakṣmaṇa, (*Rāmāyaṇa*, I, ch. 71).

ŪRUBHAṄGA, a one act play, ascribed to Bhāsa. It is on the death of Duryodhana, when his thigh was broken by Bhīma in a duel with clubs.

URUVELĀ, sandbank on the river Nerañjarā (Phalgu) between Gayā and Bodhgayā. After leaving Ālāra and Uddaka, Gautama practised here the most severe penances for six years. Near the end of this period he kept fast for 49 days. On the last day a girl, called Sujātā (q. v.), gave him a meal of milk-rice. Gautama spent that night in deep meditation, and at dawn he attained Enlightenment.

URVAŚĪ, name of a beautiful *apsaras*. Her name occurs in the Ṛgveda (X, 95), in a poem where Pururavas (q. v.) requests her not to leave him.

In the *Purāṇa*s she is a dancer and courtesan in thə court of Indra. Arjuna had gone to Indra to collect suitable arms for the ensuing battle, and was staying with him. Indra sent Urvaśī to entertain Arjuna, but he rejected her saying that she was the mother of the Puru dynasty. Urvaśī, angry at this

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rejection, cursed Arjuna that he would become impotent for some time (*Mahābhārata*, III, chs. 45–46). Arjuna spent that period in the house of king Virāṭa teaching his daughter Uttarā to dance.

UṢĀ (1). dawn, is a goddess in the Ṛgveda where as many as 20 hymns are addressed to her; and she is separately mentioned about 300 times. She is a beautiful young girl who uncovers her breasts and comes dancing every morning and steals a day from the life of every living being (Ṛgveda, I, 92.10). Uṣā is not mentioned in any other *saṇhitā* or in the *Brāhmaṇa*s.

UṢĀ (2), daughter of Bāṇa, king of *daitya*s. She saw Aniruddha, grandson of Kṛṣṇa, in a dream, and fell in love with him. Her friend showed her the pictures of various princes. Among them she recognized that of Aniruddha. When Aniruddha was brought to her palace, her father Bāṇa detained him. Kṛṣṇa and Balarāma went and defeated Bāṇa, and brought back Uṣā and Aniruddha to Dvārakā (*Viṣṇu-purāṇa*, V, chs. 32–33).

UŚANAS, whose epithet or patronymic was Kāvya, was a sage. He is mentioned several times in the Ṛgveda (I, 51. 10; IV, 16. 2; etc.). In the *Bhagavadgītā* (X, 37) Kṛṣṇa says that among the seers he is Uśanas.

Uśanas was later a priest of the *asura*s, when they were at war with the gods. (*Pañcaviṅśa Brāhmaṇa*, 7, 5, 20). Thus he is identified with Śukra, the priest of the *asura*s, (*Mahābhārata*, I, ch. 65). Uśanas is, therefore, another name of the planet Śukra, i.e. Venus.

Some later Uśanas was a writer on *Nītiśāstra*. Kauṭilya, in his *Arthaśāstra*, mentions him seven times.

There was a writer on *Dharmaśāstra* also, named Uanśas. See *Auśanasa Dharmaśāstra*.

USKUR, (ancient Huviṣkapura, Huṣkapura), opposite Baramula, in Kashmir, was founded by the Kuṣāṇa king Huviṣka, King Lalitāditya Muktāpīḍa (c. 730–40) made many constructions here. "By this highminded king was founded at Huṣkapura the blessed Muktasvāmin (a temple of Viṣṇu) and a colossal *vihāra* together with a *stūpa*. (Rājatarañgiṇī, IV, 188). The ruins

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of a *stūpa* and also of a monastery are found here, but no trace has been found of the Buddhist monasteries mentioned by Hiuen Tsang, the Mung-ti (Muktāpīḍa) *vihara* mentioned by Wu k'ong, or the temple of Muktasvāmin

Uṣṇīṣa, a kind of turban, Uṣṇīṣa in Buddhism originally signified a raised part of the coiffure. It was later regarded as a kind of protuberance on the head covered by small short curls, and it is emblemetic of the Buddha's more than mortal knowledge and consciousness. It is thus one of the *mahāpuruṣa-lakṣaṇa*s. See *lakṣaṇa* (1).

UṢṆĪṢA-VIJAYA, (Tibetan, Gtsug-tor-rnam-par rgyal-ma), is a popular Buddhist goddess of Nepal, Tibet and Mongolia. She is an emanation of Vairocana, and is regarded as a female bodhisattva. She is also the *dik-pāla* of the zenith direction. She holds in one of her eight hands a small figure of Buddha seated on a lotus.

USUKI, a city in Kyushu, Japan, is the site of the former Mangetsu-ji (a Buddhist temple) which contained more than 50 ancient (9th to 12th centuries) statues of the Buddha, carved out of rocky cliffs.

UTAṄKA, name of a sage. His story is given twice in the *Mahā-bhārata* (I, ch. 3 and XIV, ch. 58). Utaṅka served his *guru* faithfully for a long time. At the end of his studies he wanted to give *dakṣiṇā* to his *guru* who told him to find out from his wife what she wanted. She asked Utaṅka to bring the ear-rings of a queen. When Utaṅka was bringing them they were stolen by a *nāga* who took them to Nāga-loka. Utaṅka followed him there, recovered the ear-rings and gave them to the wife of his *guru*.

UTPALA (1), "blue lotus", name of one of the eight cold hells of the Buddhists. The cold causes the skin to burst, till it seems covered as if with lotus buds. See *naraka*.

UTPALA (2), name of a dynasty which ruled over Kashmir from 855 to 939. The first king Avantivarman started his rule when he defeated the last Kārkota ruler. Another notable king of this dynasty was Śaṅkaravarman.

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Utpāta, also called *nimitta*, is an unfavourable happening, i. e., one which portends some evil or disaster. The *Mahābhārata* has numerous instances of *utpātas* particularly at the start of battles. These are given, e. g., in Udyoga—*p*, chs. 3, 154, etc., Bhīṣma-*p*, chs. 2,3, etc. The *Bṛhatsaṇhitā* (45.3) says that it is the king's business to arrange for *śāntis* in his kingdom for counteracting the consequences of these portents.

Utpattivāda, Lollaṭa's view that *rasa* is produced (*utpanna*) in the mind of the person having the capacity for appreciation. "The spectator ascribes to the well-trained actor the same mental state as belonged to the hero, and his apprehension of this imparted feeling 'produces' a similar feeling in his mind, causing delight."

Utprekṣā, "ascription", a figure of speech in which a property or mode of behaviour is attributed to a subject literally incapable of sustaining that property, whereby an implicit simile is suggested whose subject (*upameya*) is the subject receiving the attributed property and whose object *upamāna*) is the real basis of that property. Bhāmaha's example is: "It is as though fire had climbed the tree in the guise of the *kiṅśuka* flowers and was looking all about the forest for trees yet unburnt." Here the red flowers are portrayed as fire consuming the tree and looking for unburnt parts of the forest.

Six different types of *utprekṣā* have been noted.

Utsaṅga Jātaka. This is the 67th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, three persons were working in a field. Some people searching for some thieves, suspecting them took them to the king. Meanwhile the wife of one of them went and prayed to the king for their release. The king pleased with her manner of speaking agreed to release one of them, and asked her to select the person. One of the three men was her husband, the second was her brother, and the third was her son. The woman selected her brother. When asked to explain her choice, she said that it was possible to get a second husband or son, but it was not possible to get another brother. The king pleased with her answer released all the three. Bodhisattva was the king.

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Utsarpiṇī, "the ascending cycle". It is divided into six stages beginning with bad-bad time and rising upwards in the reverse order to *ava-sarpiṇī* (q. v.).

Utsṛṣṭikāṅka, also called Aṅka (q v.) is one of the forms of drama. See *Daśarūpa*.

UTTĀNAPĀDA, a son of Svayambhuva Manu. He had a son named Uttama by his favourite wife Surūci. Dhruva (q. v.) was his son by his other wife Sunīti *(Viṣṇu-purāṇa, I, ch. 11)*

UTTARA and **UTTARĀ**, son and daughter of Virāṭa. Uttarā was married to Abhimanyu, son of Arjuna. Her son Parikṣit carried on the dynasty of the Kurus. Uttara fought on the side of the Pāṇḍavas in the Mahābhārata battle. He was killed by Śalya on the first day of the battle (*Mahābhārata*, VI, ch. 47).

UTTARA BHĀDRAPADĀ, "Latter auspicious feet", is a *nakṣatra* (q.v.). The stars comprising this *nakṣatra* are gamma *Pegasi* and alpha *Andromedae*.

UTTARĀDHYAYANA, (Prakrit, Uttarajjhāyā), is one of the four *Mūla-sūtra*s of the Śvetāmbara Jainas. It is a religious poem and is on of the most valuable portions of the Jaina cannon. It has been translated by Jacobi in Volume 45 of the *Sacred Books of the East* series.

UTTARAKOŚALA, Northern Kośala. Its capital was Ayodhyā. See Kośala.

UTTARA-KURU, a country in the extreme north of Jambudvīpa, the central continent. In the Buddhist, and also in some Purāṇic, system Uttara-kuru is a continent on the northern side of mount Sumeru (or Mahāmeru or Meru). See Jambudvīpa.

UTTARA—MADRA, the northern Madras, a branch of the Madra people "who lived beyond the Himālaya" (*Aitareya Brāhmaṇa*, VIII, 14. 3).

UTTARA MĪMĀṄSĀ, "posterior study", the study of the second, or philosophical, portion of the Vedas; also called Vedānta.

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Uttara-Pakṣa, "subsequent view", the second or the thinker's own view, stated after the refutation (*khaṇḍana*) of the opponent's view, i. e., the *pūrva-pakṣa. Pūrva-pakṣa* (prior view) is the first step in a logical argument, stating the view to which exception is taken.

UTTARĀPATHA, same as Udīcya (q.v.).

UTTARA PHALGUNĪ, "The second Phalgunī", is a *nakṣatra* (q.v). The stars comprising this *nakṣatra* are beta and 93 *Leonis.*

UTTARAPROṢṬHAPADĀ, another name of the *nakṣatra* Uttara-bhādrapadā, (q.v.).

UTTARA-PURĀṆA is the second part of the *Mahāpurāṇa* of the Ja.nas. See Guṇabhadra (2).

UTTARA-RĀMA-CARITA, "The later chronicle of Rāma", a drama by Bhavabhūti. It is in seven acts. It dramatizes the later portion of the life of Rāma, i.e., from Rāma's return to Ayodhyā and coronation to the end. The drama is reputed for the artistic delineation of the pathetic sentiment.

UTTARĀSĀḌHA, "Latter Unconquered", is a *nakṣatra* (q.v.). The stars comprising this *nakṣatra* are theta, tau, sigma and gamma *Sagittarii.*

Uttarāyana, "northward course". See *ayana* (1).

UVĀSAGADASĀO, (Sanskrit, Upāsakadaśāḥ), "the ten (chapters on the duties) of the lay adherents", is the seventh Aṅga of the Jainas. It consists of legends of ten pious householders, most of whom are pious merchants. They impose on themselves certain forms of self-denials, take the vows enumerated by Mahāvīra, and become pious lay adherents.

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V

VĀC, "Speech", a Vedic goddess (Ṛgveda, X. 125). See *śabda*.

Vacana, free verse religious lyrics of the Vīra-śaiva saint poets, Basava, Mahādevī Akka, Allama Prabhu, etc. The poems are in colloquial local dialects, and earthy and fresh in their images. The poets were usually not scholars, but artisans, weavers, ferrymen, etc. The religious philosophy these poems built up is called *Vacana-śāstra*.

VĀCASPATI MIŚRA (1), philosopher, was an able and impartial commentator on several philosophical systems. His *Bhāmatī* is a commentary on Śaṅkara's commentary on the *Brahmasūtra*. His *Nyāya-kaṇikā* is a commentary on the Maṇḍana's *Vidhiviveka*, a work on Mīmāṇsā. He also wrote a *Sāṇkhyatattva-kaumudi* on the Sāṅkhya system, and more than one work on the Nyāya system. Vācaspati Miśra lived in the middle of the ninth century.

VĀCASPATI MIŚRA(2), famous scholar of Mithilā wrote both on law and *Navya-nyāya*. The titles of his law books end in either *cintāmaṇi*, e. g., *Vivāda-cintāmaṇi*, or in *nirṇaya*, e. g., *Tithi-nirṇaya*. He is said to have written ten works on *Navya-nyāya*. Some of these are not extant. Vācaspati lived in the middle of the 15th century.

VĀCASPATYA, an encyclopaedic Sanskrit dictionary by Tārānātha Tarkavācaspati(q.v.).

Vacchanakha Jātaka. This is the 235th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Varāṇasī, Bodhisattva was born in a Brāhmaṇa family. When he came of age, he became an ascetic. Once he had come down to

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Vārāṇasī to buy salt and other essentials. The *śreṣṭhī* of this city saw him and found him pleasant looking. The *śreṣṭhī* asked Bodhisattva to stay in his garden. In time, they became friends. One day the *śreṣṭhī* thought that asceticism was all hardship and misery. He would offer half his wealth to Bodhisattva and ask him to give up asceticism. When Bodhisattva heard this he said that on the contrary it was the life of the householder which was full of misery. The householder was always worrled about money, and for this he had to lie and sometimes inflict pain on others.

(What *Vacchanakha* means is not known. It is a Pāli word. It can be Sanskritized to *Vatsanakha*, but that too would be a meaningless word.)

Vaḍabā, "mare", one of the three classes into which women are divided in the *Kāmasūtra*. See *Aśva* (2).

VAḌAKALAI, one of the two subsects of the Śrīvaiṣṇavas, the other being ealled Teṅkalai (q.v.). The main centre of this subsect is in Karnāṭaka. That is why they are also referred to as the Northern School.

The Vaḍakalai believe that some effort is needed on the part of the devotee to obtain God's grace. They give the example of the baby monkey which clings to the mother when carried about by her (*markaṭa-nyāya*, the monkey principle).

The Vaḍakalai rely more on the Sanskrit scriptures than on the Tamil ones. The most important teacher of this subsect was Deśika (q.v.) also known as Vedāntadeśika.

VĀḌAVĀNALA, the submarine fire which devours the water of the ocean. See Aurva.

Vādī, principal note of a *rāga* (q.v.).

VĀGBHAṬA I and **VĀGBHAṬA II** (1), were authors of *Aṣṭāṅga-saṅgraha* and *Aṣṭāṅga-hṛdaya-saṃhitā* respectively. Each wrote that he was son of Sinhagupta. Some scholars think that they are the same person, and the works are two recensions of the same text. Others think that *Aṣṭāṅga-saṅgraha* which is in prose and verse is an older work. Its author Vāgbhaṭa I is

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referred to as Vṛddha Vāgbhaṭa "ancient Vāgbhaṭa" in later-day medical works. *Aṣṭāṅga-hṛdaya-saṇhitā* is written only verses and is a later work. Its author is simply called Vāgbhaṭa in later works.

VĀGBHAṬA I and **VĀGBHAṬA II** (2), lived in the 12th and 13th centuries, and were authors of the works on poetics, *Vāgbhaṭ-ālaṅkāra* and *Kāvyānuśāsana* respectively.

Vāgbīja, "Seed of Consciousness or Seed of Speech", name of a *bījamantra*. Its form is *AIM* (q. v.).

VAGĪŚA, "Lord of all the *vidyā*s" an epithet of Brahmā (*Kumāra-sambhava*, II, 3).

VĀGĪŚVARA, name of a variety of Mañjuśrī, an emanation of all *dhyānibuddha*s. He is the tutelary deity of the Nepalese Buddhists, and is widely worshipped in Nepal.

Vāhana, "vehicle, mount", the creature upon which a deity rides or which accompanies the deity. Sometimes the *vāhana* is carried as a sign on the banner. The *vāhana* represents the theriomorphic form of the quality or character of the deity. The *vāhana*s of some deities are: Brahmā, *haṇsa* (goose); Durgā, lion or tiger. sometimes parrot; Gaṇesa, rat; Gaṇgā, *makara*; Indra, Airāvata, the elephant; Kāma, parrot (but the sign on his banner is *makara*); Lakṣmī, owl; Pārvatī, lion; Śanī, vulture; Sarasvatī, *haṇsa* (goose), peacock, sometimes parrot; Śītalā, ass; Śiva, Nandi, the bull; Viṣṇu, Garuḍa, Ananta; Yama, buffalo.

VĀHĪKA, name of a country and also of the people. The *Mahābhārata* (Karṇa P. ch. 45) says that the the country is beyond the Indus and its five tributaries. As such it could be the same as Bāhlika or Bactria. At the same place, however it says that the *Vāhīkas* are the children of two *asura*s of the Beas river. Thus the country could be the valley of the Beas.

Vahnidhūma nyāya, the maxim of the invariable concomitance of fire and smoke: wherever there is smoke there is fire. It is used to denote such invariable concomitance between two persons or things: for example, where there is A, there is B; where there is not B, there is not A.

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Vaibhāṣika, a Hīnayāna philosophical school, also known as Sarvāstivāda (q.v.). The Vaibhāṣikas reject the authority of the *Sūtras* altogether, only acknowledging that of the Abhidharma. In their dogmatical system Śākyamuni is a common human being, who after attaining the qualified *nirvāṇa* by his Buddhahood, and final *nirvāṇa* by his death, passed into nothingness. What may be called divine in the Buddha, is his intuitive knowledge of the truth without the aid of others.

Vaidarbhī-rīti, one of the four styles of literary composition, according to the *Agni-purāṇa* (Ch. 340). The other three are; Gauḍī, Lāṭī, and Pāñcālī.

The Vaidarbhī style is marked by a little, or an absolute absence of, metaphor; the language used being not excessively soft, and the sentences run on smoothly without any stop or restraint whatever.

See Rīti-sampradāya.

VAIDEHĪ, Sītā, daughter of the king of Videha (Mithilā).

VAIDIKA SAṂSODHANA MAṆḌALA, Tilak Vidyapeeth Nagar, Pune, a voluntary organization, was founded in 1928 for research and publication, and collection of books and manuscripts related to Vedic literature. Among its publications are *Ṛgveda Saṃhitā* with Sāyaṇa Bhāṣya; *Śrautakośa*; *Avesta* in Devanagarı script; etc.

Vaidūrya, a gem. According to the *Śabdaklapadruma* it is *kṛṣṇa-pīta* (black and yellow) in colour. *Vaidūrya* appears to be "cat's eye". It is one of the *nava-ratna* (q.v.), Its god is Ketu.

VAIDYANĀTHA, "Lord of the physicians", name of one of the 12 *jyotirliṅgas* (q.v.). It is situated in Citābhūmi (Baidyanāthdhām in Bihar.

VAIJAYANTA, name of the palace of Indra; also the name of his banner.

VAIJAYANTĪ, a lexicon by Yādavaprakāśa (middle of the 11th century). *Vaijayantī* has two sections, synonymous and homonymous, both fuller then the *Amarakośa*. The homony-

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mous section has three *Kāṇḍa*s containing homonyms of 2, 3, or more syllables. Among several interesting lists in the *Vaijayantī*, is one of mixed castes. It gives the name of 64 *jāti*s consisting of sons born to 4 *varṇa*s, 12 *anuloma* and *pratiloma* sons and their 41 offshoots.

Vaijayantī-mālā, a decoration special to Viṣṇu, very prominent in northern, central and eastern sculptures. It is a long garland full of decorative work encircling the back of the figure and running inward from over both the arms. The two hands join over the knees. This decoration is usually absent in southern sculptures.

VAIKARTANA. Karṇa was named Vasuṣeṇa. He was later named Vaikartana Karṇa because he took off (*utkṛtya*) his natural armour and ear-rings. In order to benefit Arjuna, Indra in the guise of a Brāhmaṇa obtained his ear-rings and armour, and in return gave him a lance with which he could slay any one among gods, *asura*s, men, *gandharva*s, and *rākṣasa*s (*Mahābhārata*, I, ch. 67; repeated I, ch. 111).

Vaikhānasa, an ancient name for *vānaprastha*, the third *āśrama* (q.v.). Life led by Śakuntalā in Kanva's hermitage was described as *Vaikhānasa vrata* (*Śakuntalā*, I, 25). *Manusmṛti* (VI, 21) describes *vānaprastha* as abiding by the views of Vikhānasa, and Medhātithi explains that *vaikhānasa* is a *śāstra* in which the duties of the forest hermit are expounded.

VAIKHĀNASA DHARMA-PRAŚNA and other *Dharma-śāstrā* works attributed to Vaikhānasa were by some ancient author and perhaps do not exist now. The works were older than Manu who mentions Vaikhānasa and says that a person on *vānaprastha* should abide by the rule of Vaikhānasa (VI,21). Gautama *Dharma-sūtra* (III, 9), however, uses the term *vaikhānasa* for "dweller in the forest", i.e., for *vānaprastha*.

Vaikānasa Vaiṣṇavas, a small but important minority of South Indian Vaiṣṇavas, who in their temple ritual follow the *vaikhānasa Saṇhita*s. They are distinguished from the majority of the *Vaiṣṇava*s who worship according to the ritual prescribed in the *Pañcarātra Saṇhitā*s. Among the temples which follow the

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Vaikhānasa system is the Veṅkaṭeśa temple at Tirupati. Vaikhānasa is the name of an early order of *Vaiṣṇava*s.

VAIKUṆṬHA, a name of Viṣṇu, also the name of Viṣṇu's heaven.

VAINATEYA, matronymic of Garuḍa who was son of Vinatā.

Vaināyaka-mudrā, name of a handpose hinting at Vināyaka, i.e., Gaṇeśa.

Vaipulya Sūtras, also called the "nine Dharmas", are nine important texts of the Mahāyānists. Their names are: *Aṣṭasāhasrikā Prajñā-Pāramitā; Saddharma Puṇḍarīka; Lalita Vistara; Laṅkāvatāra; Suvarṇa-Prabhāsa; Gaṇḍavyūha; Tathāgataguhyaka* or *Tathāgatajñāna; Samādhirāja;* and *Daśabhūmaka.*

Vairāgī, religious ascetic of any of the *Vaiṣṇava* orders. *Vairāgī*s wear white robes, and their sect marks, i.e., *tilaka*s are vertical in design. See *ūrdhapuṇḍra.* The Śaiva *sannyāsī*s on the other hand wear ochre-coloured robes, and their *tilaka*s are horizontal. See *tiryakpuṇḍra.*

VAIRĀGYA-ŚATAKA, "100 (stanzas) on the indifference to things of sense", a collection of poems by Bhartṛhari. The poet condemns the smug complacency of humanity in the midst of disease, decay and death, and falls back upon the cultivation of a spirit of detachment. See aslo *Nīti-śataka*, and *Śṛṅgāra-śataka.*

Vairi Jātaka. This is the 103rd story of the *Jātaka.*

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a rich merchant. One day, while on his way home from a village where he had collected his dues, he noticed that there were robbers about. He, therefore, urged his oxen on to the top of their speed and reached home safely.

VAIROCANA (1), a patronymic of Bali who was son of Virocana See Bali (2).

VAIROCANA (2), ("coming from or pertaining to the sun"), name of the oldest and the first *dhyānibuddha.* In Tibet, Nepal, the Far East, and Java, Vairocana is regarded as the supreme

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Buddha, and as such is called Mahāvairocana. He is the chief object of reverence of the Shingon sect of Japan where he is called Dainichi Nyorai, i.e., Mahāvairocana Tathāgata. Vairocana is frequently represented in Japanese painting and sculpture, most notably the 16 metre, seated bronze Roshana in the Todaiji, at Nara, which was installed in AD 752 but restored in later centuries.

Vaiśākha "relating to Viśākhā", name of a month (April–May). The moon gets full near the constellation Viśākhā (q.v.) in this month. Hence the name. The god of this month is Vāyu.

Vaiśākhī, the harvest festival of Punjab. It is celebrated on the 13th April, the day of the Vaiśākha *saṅkrānti*. Fairs are held, and people bathe in the rivers.

VAIŚĀLĪ, (Pali, Vesali), a place important in the history of both Jainism and Buddhism. Mahāvīra the last *tīrthaṅkara* of the Jainas was born in a village near Vaiśālī. During the Buddha's time Vaiśālī was the capital of the Licchavis. The Buddha first visited the place in the fifth year after Enlightenment and spent the rainy season there. The Second Buddhist Council met at Vaiśālī about a 100 years after the death of the Buddha. (See Buddhist Councils.)

The site of Vaiśālī was at Basarh, a village in the Muzaffarpur district (now Vaisālī district) of Bihar. A seal discovered here in the 1913–14 excavations was engraved with the name of the city of Vaiśālī. Excavations carried out in 1957–61 revealed the remains of a *stūpa* which perhaps was the one built by the Licchavis over their share of the relics of the Buddha.

VAIŚAMPĀYANA, a sage. He was the first teacher of a recension of the Yajurveda, later called Kṛṣṇa Yajurveda. See *Taittirīya Saṇhitā*.

In the *Mahābhārata*, Vaiśampāyana is a pupil of Vyāsa. King Janamejaya requested Vyāsa to relate to him the full story of the battle between the Kauravas and the Pāṇḍavas. Vyāsa ordered Vaiśampāyana to recite the complete Mahābhārata to Janamejaya (*Mahābhārata*, I, ch. 60).

Vaiśāradya (s), (Pali, *vesārajja*s) are the four assurances of a *buddha*.

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These are: 1. assurance that he has attained omniscience; 2. that he has freed himself from sin; 3. that he knows the impediments to *nirvāṇa*; and 4. that he has shown the right way to *nirvāṇa*.

Vaiśeṣika, one of the six orthodox systems (*darśana*) traditionally distinguished in philosophy. The founder of the system was Kaṇāda to whom the *Vaiśeṣika-sūtra*, the first systemetic work on the subject, is traditionally attributed. The Vaiśeṣika philosophy analyses physical notions such as space, time, cause, matter, and so forth and deals with the nature of the world. All these are *dṛṣṭa* (seen). There is another category which cannot be explained or described in this manner. These are, for instance, magnetism, the circulation of water in plant bodies, the combining movement of atoms (by which all combinations have taken place), etc. These are said to be due to *adṛṣṭa* (unseen virtue).

The *dṛṣṭa*, or the entities and their relations that present themselves to human perceptions, are classified into six or seven grand rubrics (*padārthas*). These are: (1) *dravya* (q.v.), or entities in which qualities subsist; (2) *guṇa* (q.v.), or quality, 24 in number; (3) *karman*, or motion; (4) *sāmānya*, or genus; (5) *viśeṣa*, or specific difference; (6) *samavāya*, or inherence. A seventh catcgory *abhāva* (nonexistence or absence) was added later.

The Vaiśeṣika school has an atomist view of the world. Air, fire, water and earth are everlasting "atoms" (*aṇu*, "something subtle"), without spatial mass, transcendentally independent presences. Earth, water and fire atoms are eternal. Two such atoms combine to form a dyad; and three such dyads, a spatially definable "large atom" (*paramāṇu*). Though eternal in atomic form, earth. water, and fire are transient when aggregated.

The Vaiśeṣika school fused with the Nyâya school, and after the 11th century, the combined school has been referred to as Nyāya-Vaiśeṣika.

VAIŚEṢIKA-SŪTRA is the first systemetic work on Vaiśeṣika philosophy. It is attributed to Kaṇāda (q.v.).

VAIṢṆAVĪ, the Śakti of Viṣṇu, name of a form of Lakṣmī, especially

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representing the Vaiṣṇavite aspect, one of the *sapta*–or *aṣṭa-mātaras* or *navaśakti* Vaiṣṇavī represents, in this quality, the passion *mātsarya* (envy) or *lobha* (greed).

Vaiṣṇavism, the cult of Viṣṇu, arose out of the coalescence of the cults of Vāsudeva, Kṛṣṇa, etc., during the post–Upaniṣadic period and has been characterized through history by emphasis on *bhakti*, coupled with belief in *avatāra*s. Its most important literary product was the *Bhagavad–gītā*, but there is also an extensive literature of myths, etc., contained in *Purāṇa*s. From the 7th to the 9th centuries, Vaiṣṇavism became popular in South India due to the influence of the Tamil Ālvār poets; and later it received its philosophical basis from the writings of Rāmānuja who organized the Śrīvaiṣṇavas, also called Śrī-sampradāya, as the most important sect of Vaiṣṇavism. In later centuries other sects arose within Vaiṣṇavism. The important among these were the Brahma–sampradāya of Madhva, the Sanakasampradāya of Nimbārka, and the Rudra-sampradāya of Vallabha. However, the Vaiṣṇavism which spread in Bengal and Assam due to the influence of Caitanya and Śaṅkaradeva respectiyely did not belong to any of the above sects. In Northern India Vaiṣṇavism meant not so much the cult of Viṣṇu as the cult of his *avatāra* Kṛṣna, particularly of Kṛṣṇa of Vṛndāvana. From the 17th century onwards in Northern India, Vaiṣṇavism also meant the cult of Rāma, another *avatāra* of Viṣṇu. This was mainly due to the popularity of the writings of Tulsīdāsa, the great poet of the Rāma cult.

The spread of Vaiṣṇavism in Northern India has given impetus to the growth of literatures of the modern Indian languages, Assamese, Bengali, Hindi, Gujarati, Marathi, etc.

VAIŚRAVAṆA, son of Viśravas (q.v.), a patronymic of Kubera (*Rāmāyaṇa*, VII, ch. 4). According to the *Mahābhārata* (III, ch. 273), Vaiśravaṇa, i.e., Kubera was the son of Pulastya.

Vaiśravaṇa (Pali, Veśsavana), is the usual name of Kubera in Buddhism.

Vaiśvānara, "fire". It was produced by the gods to be a light to the Āryas (Ṛgveda, I, 59. 2). The *Praśnopaniṣat* (I, 7) says that

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Vaiśvānara is the fire which is in all living beings; and according to the *Bhagavad-gītā* (XV, 14), it is the fire which digests the food.

Vaiśya, (from *viś*, a settlement, house, dwelling), a man who settles on the soil. Vaiśyas were the third of the three *varṇa*s in which the ancient society was supposed to have been divided. "Agriculture, cattle-rearing and trade are the duties of the Vaiśyas" (*Bhagavad-gītā*, XVIII). See also Kamalākara Bhaṭṭa.

VAITĀNA SŪTRA, name of the *Śrauta-sūtra* of the Atharva Veda. It is not an old work. It was perhaps compiled to supply the Atharva Veda with a *Sūtra* of its own. It probably received its name from the word with which it begins, *vaitāna* ("relating to the three sacrificial fires").

VAITARAṆĪ, "(The river) to be crossed", that is the river of hell, which must be crossed before the infernal regions can be entered (*Mahābhārata*, V, ch. 108; *Bhāgavata-purāṇa*, II, 2.7).

Vaitaraṇī (Pali, Vetaraṇī) occurs in Buddhism also. It is a river in Niraya (see Naraka . When beings enter it to bathe and drink (because it looks like a sheet of water) they are hacked by swords and other sharp weapons which stand concealed along the river bank. Sometimes Vetaraṇī is used in a general way to indicate Niraya.

The Vaitaraṇī, a river in Kaliṅga, is also mentioned in the *Mahābhārata* (III, ch. 14).

VAIVASVATA, name of the seventh Manu (q.v.). He is the Manu of the present age.

Vājapeya, "drink of strength", an important Vedic sacrifice. This sacrifice preceded the celebration of Aśvamedha, and also was perhaps performed as a preliminary rite before the inauguration of a priest or consecration of a king. The sacrifice is described in *Śatapatha-Brāhmaṇa* (V. 1.1 ff).

VĀJASANEYI-PRĀTIŚĀKHYA-SŪTRA, is a *Prātiśākhya*, i.e., text book on pronunciation, accentuation, etc., of the *Vājasaneyi-saṇhitā*. It is ascribed to Kātyāyana.

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VĀJASANEYI SAṆHITĀ, another name of the Śukla Yajurveda. It consists entirely of verses and formulas to be recited at sacrifice, and is therefore clear (*"sukla"*), that is to say, separated from explanatory matter which is collected in the *Brāhmaṇas*. Hence it is called *White* (*Śukla*) *Yajurveda*, while the others, under the general name of *Black* (*Kṛṣṇa*) *Yajurveda*, are contrasted with it, as containing both kinds of matter mixed up in the *Saṇhiiā*. The text of the *Vājasaneyi Saṇhitā* has been preserved in two almost identical recensions: that of the Mādhyandins and of the Kāṇvas. See also *Taittirīya Saṇhitā*, and Yajur Veda.

Vāji, horse. The term, and also its synonyms *aśva* and *haya*, are used to denote the number seven. Seven is the number of horses drawing the chariot of Sūrya (Sun). These horses are the seven metres, Gāyatrī, Bṛhatī, Uṣṇik, Jagatī, Triṣṭubh, Anuṣṭubh and Paṅkti (*Viṣṇu-purāṇa*, II, 8, 5-6). See also *saṅkhyā*.

VAJJĪ name of a country and its people. It was one of the 16 *Mahājanapada*s mentioned in the Buddhsit works. The inhabitants appear to have consisted of eight confederate clans of whom the Licchavī and the Videhā were the chief. As time went on the Licchavīs became the most powerful of these clans, and the names Vajjī and Licchavī were often synonymous. Vaiśālī (Pali, Vesāli) was the capital of the Licchavīs, and Mithilā of the Videhās. In the time of the Buddha, both Vaiśālī and Mithilā were republics, though Mithilā had earlier been a kingdom under Janaka. Kauṭilya's *Arthasāśtra* (XI, 1.5) mentions that the people of Licchivī and Vrajī (or Vṛjī) lived in *saṅgha*s (republics? corporations?).

Vajra, the thunderbolt of Indra. It was made out of the bones of Dadhīci. See Dadhyaṅc.

In Buddhism, *vajra* ("diamond") generally designates *śūnya* or void, which cannot be cut, cannot be destroyed but which destroys all evils. In Vajrayāna esoteric doctrine *vajra* siginfies the erect penis, and the male principle of the cosmic order.

Vajra (thunderbolt) is iconographically shown as a kind of magical staff, having at each end either three, five or nine

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prongs, united in one point; in the Far East the *vajra* also occurs with one, two, four, seven, and eight prongs, all of these with different symbolic meanings.

VAJRA, a great grandson of Kṛṣṇa. After the Yādavas had killed each other and the sea had started covering the city of Dvārakā, Arjuna brought the remaining Yādavas and the women and children from there to Kurukṣetra. He made Vajra their king with capital at Indraprastha (*Mahābhārata*, Mausala-parva, ch. 7).

(Vajra was son of Aniruddha who was son of Pradyumna, a son of Kṛṣṇa. But the *Mahābhārata* mentions Vajra as the grandson of Kṛṣṇa.).

VAJRABODHI, and his disciple Amoghavajra were the last great Indian teachers to go to China. Vajrabodhi was the son of a king of Central India. He was educated mainly at Nālandā. He then went to Kāñcī, and from there to Sri Lanka. The king of Sri Lanka presented the Emperor of China with a copy of the *Mahāprajñāpāramitāsūtra*, and other precious objects. Vajrabodhi accompanied the mission which carried the presents, and reached Canton in AD 720. He made a number of disciples, the most famous of them being the Indian Amoghavajra. Vajrabodhi translated a number of mystic Buddhist works between 723 and 730. He died in Lo-yang in AD 732.

VAJRACCHEDIKĀ SŪTRA, ("Diamond-cutter Sūtra"), a brief Mahāyāna text; it is very popular in East Asia. In China it is known as *Chinkang Ching* ("Diamond Sūtra"). It was translated into Chinese first in c. 400. The work belongs to the *Prajñā-pāramitā* group. It is in the from of a dialogue between the Buddha as teacher and a disciple as a questioner, in the presence of monks and *bodhisattvas*.

VAJRA-NĀBHA, another name of Sudarśana, the discus of Kṛṣṇa.

VAJRAPĀṆI (1), "having *vajra* (thunderbolt) in his hand", an epithet of Indra.

VAJRAPĀṆI (2), the name borne by two members of the Buddhist pantheon. One is a *yakṣa*, and he appears as the faithful

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acolyte of the Buddha in the Gandhāra art. He can be recognized only by the *vajra* (thunderbolt) in his hand. He disappears with the art of Gandhāra.

Later, Vajrapāṇi was a *dhyāni-bodhisattva* emanating from the *dhyani-buddha* Akṣobhya.

VAJRASATTVA, (called Kongo-bosatsu in Japan), is a Mahāyāna god who is sometimes regarded as the sixth *dhyanibuddha* and the priest of the other five *dhyanibuddhas*.

VAJRA SUCI, "Diamond Needle", a work sometimes ascribed to Aśvaghoṣa. It refutes the Brāhmanical caste system very cuttingly. The author takes up the Brāhmanical standpoint, and seeks to prove from these texts themselves how frail the claims of the Brāhmaṇa caste are.

VAJRATĀRĀ, name of a Mahāyāna goddess who is regarded as a common emanation of all *dhyanibuddhas*, or else of Ratnasambhava. She is also said to be a variety of Bhṛkuṭī.

Vajra-tarjanī, a hand pose. The *vajra* is held in the fist, while the index finger is raised in a menacing mood.

Vajra-yāna, "the diamond vehicle", is the name of the Tāntrika form of Buddhism. It developed from the Yogācāra school, in Tibet and neighbouring countries. Vajrayāna is the transition of Buddhist speculative thought to the enactment of Buddhist ideas in individual life. *Vajra* ("diamond") is used to signify the absolutely real and indestructible in man as opposed to the fictions an individual entertains about himself and his nature. The principal idea of Vajrayāna is that Buddhahood is not merely the realization of a wider vision but also a physical phenomenon. This Buddhahood can be realized during a person's lifetime by various practices.

VAKA, same as Baka (q.v.).

VĀKĀṬAKA, name of a dyasty which ruled in Deccan from the 3rd to the end of the 5th century. It was founded by Vindhyaśakti (c. AD 250-270). The territorial expansion began in the reign of his son Pravarasena I. The empire is believed to have extended

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from Malwa and Gujarat in the north to the Tungabhadra in the south, and from the Arabian Sea in the west to the Bay of Bengal in the east. Some of the important rulers of this dynasty were Rudrasena II who married Prabhāvatī Gupta, the daughter of the Gupta Emperor Candragupta II; Pravarasena II; etc. Pṛthvīsena II was the last king of the main branch of the Vākāṭakas. He ascended the throne in c. 470.

The Vākāṭakas appear to have been lovers of learning, and patrons of art and literature. Some of the Ajanta caves with their fresco paintings were excavated and decorated during their rule.

VAKKULA, a prominent disciple of the Buddha. He was a prosperous householder. At the age of eighty, he heard the Buddha preach, and left the world. For seven days he remained unenlightened, but on the dawn of the eighth day he became an *arhat*. Later, the Buddha declared him to be foremost in good health. Vakkula lived upto the age of 160.

VĀKPATIRĀJA (1), author of *Gauḍavāha*. Kalhaṇa wrote that the poet Vākpati and the illustrious Bhavabhūti served in the court of king Yaśovarman (8th century) of Kanauj (*Rājataraṅgiṇī*, IV, 144)

VĀKPATIRĀJA (2), an epithet of the Paramāra king Muñja.

VAKROKTI-JĪVITA, a work on poetics by Kuntaka. The author seeks to establish that *vakrokti* is the essence *(jīvita)* of poetry. (See *Vakrokti Sampradāya*) Four chapters of this work are extant. It is not known whether it had any more chapters.

Vakrokti-sampradāya, This school of poetics was born from a wish to say something new about the essence of poetry. The leader of this school was Kuntaka. He propounded the view that *vakrokti* was the essence *((jīvita)* of poetry. By *vakrokti*, literally 'crooked saying' or 'equivocation', he understood a certain striking or charming (*vicitra*) mode of expression *(vinyāsa-karma)* which is different from and excels the common or matter of fact expressions of words and ideas in *sāstrás* and such other works. Kuntaka believed that it was

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only the poetic genius which could create charm of expression. See *Alaṅkāra-śāstra*.

VAKṢU, a river, same as Cakṣu (q.v.).

VĀKYAPADĪYA, a work on linguistic philosophy by Bhartṛhari. He held that all knowledge is linguistic, and the distinctions of objects are traceable to distinctions among words.

VALABHĪ, was the capital of the Maitraka dynasty in the 5th–8th centuries. It was built by Bhaṭāraka, founder of the dynasty in c. AD 470 It continued as capital until c. 780, when it suddenly and unaccountably disappeared from history. Valabhī was a famous seat of learning, and had numerous Buddhist monasteries. It was visited by Hiuen Tsang. I-tsing who came here late in the 7th century described it as equalling the fame of Nālandā in Bihar. According to the Śvetāmbara Jaina tradition a Council was held here in the 6th or 5th century. The Śvetāmbara scriptures assumed their present form here.

The city has now vanished, but it is identified with a village, Vālā, situated on an inlet of the Gulf of Cambay in Saurāṣṭra in Gujarat.

Valabhī-kāla, the era of Valabhī, name of an era beginning in AD 318. The era is *vartamāna*, *Kārttikādi* and either *pūrṇimānta* or *amānta*. The given year of the year of this era + 317 or 318 = the year AD.

Vālāhāśva Jātaka. This is the 196th story of the *Jātaka*.

There was a *yakṣa*-city in Tāmraparṇī-dvīpa. It was peopled by *yakṣiṇīs*. When ship-wrecked sailors were cast ashore, the *yakṣiṇīs* would assume human form and entice them and use them as their husbands. On the arrival of other castaways, they would eat their former husbands and take the new arrivals as their lovers. Once 500 merchants were cast ashore there and became the husbands of the *yakṣiṇīs*. In the night the *yakṣiṇīs* left them and ate their former husbands. The eldest merchant discovered this and warned the others, but only half of them were willing to attempt an escape. Now it happened that Bodhisattva was at that time a horse of the Vālāha race

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and was flying through the air from the Himālaya to Tāmraparṇī. There as he passed over the island, he asked in human voice: "Who wants to go home?" and the 250 traders begged to be taken. They climbed on the horse's back and tail, and he took them to their own country. The others were eaten up by the *yakṣiṇī*s when other ship-wrecked men arrived.

Vālakhilya. Eleven of the 103 hymns of the eighth *Maṇḍala* of the Ṛgveda are considered *khila* (supplementary). These, that is the 49th to the 59th hymn, are known as Vālakhilya. Sāyana perhaps considered them spurious, and did not comment on them. (He, in his commentary on *Aitareya Brāhmaṇa*, says that Vālakhilya hymns are eight in number.) There is little to distinguish the Vālakhilya hymns from the other hymns of thīs *Maṇḍala*. Most of the Vālakhilya hymns are *dānastutis*, i.e. in praise of liberality.

VĀLĀKHILYA, name of a class of 60,000 sages characterized by being no bigger than a joint of the thumb. They were sons of the sage Kratu (q.v.) (*Viṣṇu purāṇa*, I, ch.10).

Once the sage Kaśyapa, desiring a son, performed a *yajña*. The gods brought wood for the *yajña* fire. The Vālakhilyas also wished to help. They brought the stalk of a leaf, but were in trouble when they fell into a pit made by the hoof of a cow. Indra was amused and laughed. This annoyed the Vālakhilyas. They performed a *yajña* wishing for the birth of a more powerful Indra. Indra was frightened. He approached Kaśyapa, on whose request the Vālakhilyas relented. They said that the new Indra would be the Indra of the birds, and would be born as the son of Kaśyapa. This son of Kaśyapa was Garuḍa (*Mahābhārata*, I, ch. 31).

VĀLIN, also written Bālin, name of the monkey king of Kiṣkindhyā. He was the elder brother of Sugrīva and father of Aṅgada. He had once chased a demon down a cave. When he did not return for a very long time, Sugrīva thought that he had died. He blocked the mouth of the cave, and went and occupied the throne. When Vālin returned, he chased away Sugrīva who fled to Ṛṣyamūka (q.v.). He befriended Rama

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who killed Vālin and made Sugrīva king of Kiṣkindhyā (*Rāmāyaṇa*, IV, chs. 8,9, and 22.

VALLABHA, founder of the Vallabha sect of the Vaiṣṇavas and an expounder of the Śuddhādvaita school, was born in 1481 in a family of Telugu Brāhmaṇas living in Vārāṇasī. His father Lakṣmaṇa Bhaṭṭa was escaping with his wife from Vārāṇasi on hearing of the invasion of the city by the Muslims. Vallabha's mother gave birth to him on the way. Vallabha studied under a number of teachers and travelled round most of the country several times. In Vārāṇasī he married Mahālakṣmī, daughter of Devaṇṇa Bhaṭṭa. His son Viṭṭhalanātha was born when he was in his 37th year. Vallabha died in 1533. He is said to have written 84 works, and had 84 principal disciples. The Vaiṣṇava sect founded by Vallabha is called Puṣṭī mārga (q.v.). In his interpretation of the *Brahamasūtra*, Vallabha holds that Brahman is the inherent cause of the world because it exists everywhere in Brahman's tripartite nature, as being, thought and bliss.

VALLABHADEVA, compiler of the anthology, *Subhāṣitāvalī* (q.v.).

VALLĀLASENA, same as Ballālasena (q.v.).

VĀLMĪKI, author of the *Rāmāyaṇa*, in the last verse (VII,111.11) of which he mentions that he was the son of Pracetā. Little else is known about him. (See Ratnākara.) Vālmiki is said to be the *Ādi-kavi* (the first poet). See also *Ādi-śloka*.

VAṂ a *bījamantra*. It symbolizes the element "water", and is dedicated to Varuṇa.

Vāmācāra, "left-hand practice", name of the left-hand doctrine of *Tantra* which involves a certain "extreme" form of the worship of Śakti, the female energy personified as the wife of Śiva. The followers of *Vāmācāra*, called *vāmācārins*, are expected to worship the goddess in the traditional way during daytime, and in the special *Tāntrika* way during the night, with the help of the *pañca* (five) *makāras*. They must give up Vedic rituals, and must not utter the name of Viṣṇu or touch a *tulasī* leaf. Brāhmaṇas are not entitled to be initiated to *Vāmācāra*, but it is open to all

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other castes. A Brāhmaṇa can be admitted provided he denounces his Brāhmanical heritage and clings to his new faith. *Vāmācāra* is almost the same as *Kaula-mārga* (q.v.).

VĀMADEVA, "the god to the left", name of the head of Sadāśiva (q.v.) composition directed to the west (or north).

VĀMANA (1) "dwarf" the name of the fifth *avatāra* of Viṣṇu, in which he came down as a dwarf to king Bali and asked for all the territory he could cover in three steps. See Bali (2).

VĀMANA (2), author of *Kāvyālaṅkāra-sūtra-vṛtti*, and an exponent of the *Rīti-sampradāya* (q.v.). Vāmana was a councillor in the court of Jayāpīḍa (c.770-c.800), king of Kashmir (*Rājataraṅgiṇī*, IV, 497).

A Vāmana is supposed to be the joint author of the *Kāśikā-vṛtti* commentary of the *Aṣṭādhyāyī*.

VĀMANA PURĀṆA, is the 14th in the list of *Purāṇas* (*Viṣṇu-purāṇa*, III, 6.23). The extant text of this *Purāṇa* does not contain the five themes of the *Purāṇas*, i.e., Creation, etc. It gives an account of the Vāmana and other *avatāras* of Viṣṇu. It also contains many Śivite legends.

Vānaprastha, "dweller in the forest", name of the third *āśrama* (q.v.). "When a householder sees his (skin) wrinkled, and (his hair) white, and sons of his sons, then he may resort to the forest. Abandoning all food raised by cultivation, and all his belongings, he may depart into the forest, either committing his wife to his sons, or accompanied by her" (*Manusmṛti*, VI, vv. 2–3) (The first 30 verses of the 6th book of the *Manusmṛti* describe in detail the duties of a dweller in the forest.)

Vānara Jātaka. This is the 342nd story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī. Bodhisattva was a monkey living on the bank of the Gaṅgā. A female porpoise in the river longed to eat his heart and her husband persuaded the monkey to go for a ride on his back in search of wild fruits. In midstream he began to sink and revealed his purpose. The monkey, nothing daunted, said that monkeys did not keep their hearts in their bodies, but hung

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them on trees and pointing to a fig tree, showed the porpoise what he said was his heart. The propoise took him to the tree, and the monkey jumped ashore and laughed at him.

Devadatta was the porpoise at that time.

Vānarendra Jātaka. This is the 57th story of the *Jātaka*.

At the time when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a born as a monkey. He lived on the bank of a river. There was an island in the river full of fruit trees. Bodhisattva used to jump off and on a rock in midstream to go to that island. A female crocodile, living in that river longed to eat his heart. and asked her husband to get it. The crocodile lay on the rock ready to catch the monkey as it jumped. The monkey noticing that, in spite of there being no increase or decrease in the level of the water, the rock was higher than usual, called out to it. He shouted, "O rock, why don't you talk to me today?" The crocodile then revealed both his identity and his purpose, and the monkey resolved to outwit him. So he asked him to open his mouth, knowing that when a crocodile does this he shuts his eyes. The crocodile did this, and the monkey jumped on to its back and from there to the island.

Vanaspāti, a class of trees which bear fruit without any flowers. See *sthāvara*.

VANAVĀSI, also written Banavāsi, was the capital of the Kuntala (q.v.). region. It was also called Vaijayantī. It is now a village situated on 14°32' N. and 75°1' E., on the banks of the Varadā river, in North Kanara district of Karnataka. The only existing ancient building is a Śiva temple. It contains a very fine figure of Nandi, and a table made from black granite, and in or near it are 12 inscriptions, dating from the 2nd to the 17th century.

VANĀYU. This country is mentioned in the *Rāmāyaṇa* (I, ch. 6). It has been conjectured that this was the name of Arabia. The *Artha-śāstra* (II, ch. 30) mentions that Vanāyu produced a fine breed of horses. Horses from Vanāyudeśa are mentioned in the *Raghuvaṇśa* (ch. V, 73) also. Mallinātha quoting Halāyudha says that it meant Persia.

VANDAGHAṬĪYA SARVĀNANDA, (12th century), son of Ārtihara,

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was the author of *Ṭīka-sarvasva*, a commentary on the *Amara-kośa*.

VAṄGA. It is the ancient name of Bengal. References to the Vaṅgas as a tribe occur in the ancient epics and in the *Dharmasūtras*. According to some scholars it was the country lying between the rivers Brahmaputra and the Padmā, at present the main stream of the Gaṅgā. The *Dharmasūtras* place the country of the Vaṅgas in the class of countries which are the least esteemed.

VAṄGASENA, author of the medical work *Cikitsā-sāra-saṅgraha*. He mentions in the work that he was the son of Gadādhara and a resident of Kāntikā-vāsa. He belonged to the 11th or the 12th century.

VANGIYA SAHITYAPARISHAT, Calcutta, was founded in 1894. The Parishat conducts research and publishes books. It has a large collection of books and manuscripts, and also of sculptures with special reference to Bengal. It publishes a quarterly journal *Baṅgīya Sāhtiya Pariṣat Patrikā*.

VAṆIYAGĀMA, was a portion of the ancient town of Vaiśalī (Besarh in Muzaffarpur district of Bihar). Mahāvīra the Jaina *tīrihaṅkara* passed 12 of the 42 rainy seasons of his ascetic life in Vaṇiyagāma.

Vāṅmaya, "consisting of words" (*Raghuvaṇśa*, III, 28); the three disciplines, grammar, prosody and poetics collectively form *vāṅmaya* (*Ādi-purāṇa* of Jinasena, XVI,3).

VAṆŚA BRĀHMAṆA, a *Brāhmaṇa* of the Sāmaveda. It gives a genealogy of the teachers of the Sāmaveda.

VAPUṢMĀN, a king of Dākṣiṇātya. He had gone to the *svayaṃvara* of a princess named Sumanā, but the girl chose Dama son of Nariṣyanta. Vapuṣmān tried to get Sumanā by force but was defeated by Dama. Once he found Nariṣyanta in a forest where he had gone on *vānaprastha* after abdicating in favour of his son Dama. Vapuṣmān killed Nariṣyanta for he had been humiliated by his son Dama. When Dama heard this he attacked

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Vapuṣmān, killed him, and offered libation to the manes with his blood (*Mārkaṇḍeya-purāṇa*, chs. 135–136).

Varada-mudrā, "gesture of the granting of wishes", name of a hand-pose shown by gods while conferring boons or dispensing favours. The hand in this pose hangs loose, the palm outwards with all the fingers outstretched, the hand may also be half closed.

VARADARĀJA (1), author of *Vyavahāra-nirṇaya* (q.v.) Kane places him in the 13th century

VARADARĀJA (2), author of *Madhya-siddhānta-kaumudī* and *Laghu-siddhānta-kaumudī*, two abridgements of the *Siddhānta-kaumudī* of Bhaṭṭoji Dīkṣita.

VARĀHA-KALPA, the name of the present *kalpa* (q.v.). It is the first day of the 51st year of Brahmā.

VARĀHAMIHIRA, philosopher, astronomer, mathematician and astrologer, was author of *Pañca-siddhāntikā*, *Bṛhatsaṇhitā*, *Bṛhajjātaka*, etc. He takes Śaka 427 (= AD 505) as the starting year of his calculations, in his *Pañca-siddhāntikā*. This could be his year of birth. Traditionally, his year of death is said to be Śaka 509 (= AD 587). At the end of his *Bṛhajjātaka*, he states that he was son of Ādityadāsa and he belonged to Avantikā.

Varāhamihira was one of the nine jewels in the court of the legendary king Vikramāditya. See *Navaratna* (2).

VARĀHA-PURĀṆA, is listed as the 12th in the list of *Purāṇa*s. It is chiefly a manual of prayers and rules for the Viṣṇu worshippers, and is not a *Purāṇa* (q.v.) in the ancient sense of the word.

VARĀHĀVATĀRA, ("Boar-Incarnation"), name of the third *avatāra* of Viṣṇu. Asked by Yudhiṣṭhira, the sage Lomaśa related, "In the Kṛta-yuga, when Viṣṇu assumed the work of Yama, the creatures did not die, and multipled to such a degree that the earth sank 100 *yojana*s. She applied to Nārāyaṇa (= Viṣṇu) who in the shape of a boar with a single tusk, lifted her up by means of that. The gods and the sages became afraid of the

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agitation produced, but they learnt the matter from Brahmā" (*Mahābhārata*, III, ch. 142).

In *Mahābhārata* (XIII, ch. 126), Viṣṇu states that he killed the demon Hiraṇyâkṣa by taking the shape of a boar.

Varāha-vyūha, the name of a particular array of soldiers (*Manusmṛti*, VII, 187). The soldiers, in this array, are placed in a rhombus, i.e., tapering at the van and rear, but wide in the middle (*Kāmandaki Nītisāra*, XIX).

VARĀHOPINAṢAD, one of the minor *upaniṣads*. It has five chapters. The fourth chapter which describes the seven stages of self realization and the character of the liberated one is a selection of *ślokas* from the *Yogavāsiṣṭha*.

VĀRAṆASĪ, also called Kāśī, is an ancient city. The Jaina *Kalpa-sūtra* (I, 150) mentions that Pārsva, the 23rd *tīrthaṅkara* was born her in the 9th century BC. Buddha preached his first sermon at Sārnāth on the outskirts of Vārāṇasī. Kāśī is mentioned in the *Bṛhadāraṇyaka Upaniṣad* (II, 1.1). See Ajātaśatru (1). It is also mentioned by Pāṇini (IV, 2.116). Vārāṇasī is a holy city, for it is never forsaken (*vimukta*) by Śiva. Hence, another name of this city is Avimukta-kṣetra (*Agni-P*, 112.2; *Matsya-P*; 180.54; 181.15).

It is a place of learning since ancient days. Alberuni (11th century) wrote, Vârāṇasī and Kashmir "are the high schools of Hindu Sciences" (India, I, 173). "From time immemorial it (Vārāṇasi) has been the chief seat of learning in Hindustan" (*Ain-i-Akbari*, II, p. 169).

VĀRAṆĀVATA, Barnawa, a village about 30 kilometres from Meerut in Uttar Pradesh. Duryodhana had constructed here a cottage made of inflammable materials, and invited the Paṇḍavas to stay in it. His plan was to set fire to the cottage when they would be asleep, and kill them. Vidura came to know of this plan and informed the Pāṇḍavas secretly. The Pāṇḍavas dug an underground tunnel and escaped. *Mahābhārata*, I, chs. 144–157)

VARARUCI, author of *Prākṛta-prakāśa*, the earliest grammar of the Prakrit languages. The earliest commentary of this work is by

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Kātyāyana (c. 6th–7th century). Vararuci is traditionally known to have been one of the nine gems of king Vikramāditya. See *Navaratna* (2).

Several other Vararucis, a grammarian, a poet, a writer of *smṛti*, etc., are also mentioned.

Vārasaṅkalita, summation of triangular numbers. Thus the first *vārasaṅkalita* =

$$1+2+3+ \ldots \text{ n terms} = \frac{n(n+1)}{1.2}$$

the 2nd *vārasaṅkalita* =

$$\frac{1.2}{2} + \frac{2.3}{2} + \frac{3.4}{2} + \ldots + \frac{n(n+1)}{2}$$

$$= \frac{n(n+1)(n+2)}{1.2.3}$$

These two summations are given by several mathematicians, including Bhāskara II. In the 14th century Nārāyaṇa extended the process to any higher order tringular number and gave the general formula for the summation of upto the rth *vārasaṅkalita* as,

$$\frac{n(n+1)\ n+2)\ldots\ (n+r)}{\lfloor r+1}$$

Vardhaki-śūkara Jātaka. This is the 283rd story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārānasī, Bodhisattva was the god of a tree in a forest. Once a carpenter picked up a young boar in the forest and brought him up. When he grew up the carpenter took him back to the forest. The boar was thus called Vardhaki-śūkara (carpenter boar). In the forest he came across boars who lived in mortal fear of a tiger. The young boar trained them into an army. The tiger then sought the advice of a false ascetic who shared his prey. Following his counsel the tiger made a leap at the leader of the boars and fell into a pit which had been dug up for him. The boars attacked him there and ate him up.

Dhanugraha Tiṣya who had suggested the plan of the battle to Prasenajit (q.v.) was the young boar at that time.

VARDHAMĀNA (1),("increasing"), the name given to Mahāvīra, the

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24th *tīrthaṅkara* of the Jainas, by his parents. "From the moment that this our boy has been begotten, our silver increased, our gold increased, etc.,...Now our wishes have been fulfilled, therefore, shall the name of our boy be Vardhamāna." (*Kalpasūtra*, Lives of the Jainas, 106–107).

VARDHAMĀNA (2), (fl. 1360), was the son and disciple of Gaṅgeśa. He was a writer on Nyāya–Vaiśeṣika, and also a commentator on his father's works. Some of his works are *Anvīkṣānayatattvabodha*, *Kusumāñjali--prakāśa*, *Lilāvatī- prakāśa*, etc.

VARDHAMĀNA-BHUKTI, name of a region. The name is found in various copper–plate grants from the 6th century onwards. The region embraced the valley of the Damodar in West Bengal and Bihar.

Vardhamānaka, ("prosperous"), a vase, a dish or saucer of a particular shape, one of the *maṅgalas* in Jainism. See *aṣṭmaṅgala*.

VARENDRA, See Barendra.

Vārkṣa–durga, a fortress protected by trees. See *ab–durga*.

VĀRKṢĪ, "brought up by trees", another name of Māriṣā (q.v.). She had the ten Pracetās as her husbands. Vārkṣī, and Jaṭilā who had seven husbands, were cited as examples when Draupadī's father wondered how his daughter could have five husbands (*Mahābhārata*, I, ch. 196).

Varṇa, "colour", see *cāturvarṇa*. In Vedic *saṇhitās*, the term was used to distinguish between Āryas and Dāsas or Dasyus. In later literature *varṇa* was used in the sense of *jāti* (caste), for instance, in the *Manusmṛti* (IX, 85–86).

Varṇāroha Jātaka. This is the 361st story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the god of a tree in a forest A lion and a tiger who lived in the forest became friends. A jackal who lived on their leavings, wishing to make them quarrel, told each that the other spoke ill of him. The lion and tiger discovered his plot and he had to flee. Bodhisattva saw all this.

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Varṇāśrama-dharma, rules of conduct enjoined on a man because he belongs to a particular class and is in a particular stage of life. Such a rule, for instance, is, "A Brāhmaṇa *brahmacārī* should carry a staff of *palāśa* tree". All *Dharmaśāstra*s deal mainly with *Varṇāśrama-dharma*. The only other thing they mention is *sāmānya-dharma*, i.e., what is common to all humanity, viz., *ahiṃsā* and other virtues.

Varṣa, a region or continent. The central *dvīpa* (q.v.), i.e., Jambdvīpa, is divided into nine *varṣa*s. The central varṣa is called Ilāvṛta. Mount Meru is situated in the centre of it. Bhārata, Kimpuruṣa, and Hari are to the south; Ramyaka, Hiraṇmaya, and Uttarakuru are to the north; Ketumāla is to the west and Bhadrāśva is to the east of Ilāvṛta (*Viṣṇu-purāṇa*, II, ch. 2).

Varṣa-parvata, one of the mountain ranges which separate the *varṣa*s or the divisions of the Jambu-dvīpa from each other. They are six in number, viz., Himavat, Hema-kūṭa, Niṣadha, Nīla, Śveta, and Sṛṅgin or Śṛṅga-vat. (*Varāha-purāṇa*, ch. 75)

VĀRSṆEYA, a name of Kṛṣṇa as a descendant of Vṛṣṇi (*Bhāgavata-purāṇa*, IX,24.12–14).

Vartaka Jātaka (1), This is the 35th story of the *Jātaka*.

Once Bodhisattva was born as a quail in the Magadha kingdom. Before he was old enough to fly, fire broke out in the forest wherein was his nest. Seeing no means of escape, he made an Act of Truth ((*Satya-kriya*), calling to mind the holiness of the Buddhas and their doctrines. The fire retreated to a distance of 16 lengths and extinguished itself.

Vartaka Jātaka (2). This is the 118th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a quail. One day he was caught by a fowler who sold birds after fattening them. Bodhisattva knowing this starved himself, and when the fowler took him out of the cage to examine his condition the quail flew away and rejoined his companions.

Vartaka Jātaka (3) This is the 394th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī,

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Bodhisattva was born as a bird in the forest. He used to live on grass seeds. A crow who lived in the city and ate the carcass of animals, thought that perhaps better food was available in the forest. When he found Bodhisattva living on grass seeds, the crow asked him how he had such good health. Bodhisattva replied that it was the peace of mind that kept him healthy.

Vārttika, an explanatory note or supplentary rule, critical gloss or philosophical *Sūtra* and defined to be, 'the exposition of the meaning, of that which is said, of that which is left unsaid, and of that which is ill or imperfectly said'. The term *vārttika* is, however, especially applied to Kātyāyana's critical annotations on the aphorisms of Pāṇini's grammar the object of which is to consider whether Pāṇini's rules are correct or not, and to improve on them where this may be found to be necessary. Kātyāyana is thus called Vārttika-kāra, 'annotator'.

VARUṆA, a Vedic deity. He is nearest to the idea of a supreme God, in that religion. Thus, in the Ṛgveda, Varuṇa is the leader of the universe, he is the creator of water (II, 28, 3 & 4); he has measured the path of the sun in the sky, nobody is wiser than him (V, 85. 5 & 6); he has created the sun for its light, and has established the ocean, he is merciful even to the wrong-doer (VII, 87, 5 & 7); etc. Considering his importance, however, the number of hymns addressed to Varuṇa are not many.

Varuṇa practically disapears in the post-Vedic religion. He is guardian (*dikpāla*) of the west, and associated with oceans and waters.

Varuṇa Jātaka. This is the 71st story of the *Jātaka*.

Bodhisattva was once a teacher in Takṣaśilā in the kingdom of Gandhāra He had 500 pupils One day he sent his pupils into the forest to gather wood. One of them was lazy and went to sleep under a *Varuṇa* tree. When his companious woke him up he climbed on to the tree. He was half asleep, and broke off some green branches. The next day the pupils had been invited to a meal in a distant village, and the servant girl was told to make them some gruel early, before the start. She lit a fire with the green wood which lay on the top of the firewood, and

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the fire would not burn. The green wood had been thrown there last by the lazy pupil who was the last to return. The pupils could not start in time and the journey had to be abandoned.

VĀRUṆĪ, daughter of Varuṇa, and goddess of wine. She rose from the ocean at the time of the *Amṛtamanthana* (q. v.) from the ocean, and looked for somebody to receive her. The *asura*s refused to take her, so she took refuge with the gods. She is the godess of *surā* (wine). For accepting her, the gods received the name *sura*, and for refusing her the *asura*s got their name (*Rāmāyaṇa*, I, ch. 45).

Vāruṇi Jātaka. This is the 48th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a rich man living there. His friend, a tavern keeper, one day made ready a supply of strong spirit and went to take a bath, leaving his apprentice in charge. The latter who had seen customers send for salt and jaggery to make their drink more appetizing, pounded some salt and put it in the liquor, hoping to improve it.

Vāsanā, (from a root *vas*, "dwell"), root ideas or instincts of the mind. "Man has had an infinite number of past lives of the most varied nature and the instincts of each kind of life exist dormant in the life of every individual, and thus whenever he has any particular birth as this or that animal or man, the special instincts of that life (technically called *vāsanā*) come forth, In accordance with these *vāsanā*s, the person passes through the painful or pleasurable experiences as determined for him by his action." (Dasgupta, *A History of Indian Philosophy*, I, 72–73). The theory of *vāsanā* is found in almost all *darśana*s, except the Cārvāka *darśana*.

VĀSAVADATTĀ, a prose romance by Subandhu. It is a love story of prince Kandarpaketu wih Vāsavadattā, daughter of king Śṛngāraśekhara of Ujjayinī. The story is written in an ornate and high flown style.

VASIL'EV (or **WASSILJEW**), V. was born in 1818 in St Petersburg. He was educated at the Kazan University. Later he studied

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Buddhism and Tibetan language in Beizing. Vasil'ev was Professor of Buddhism at Kazan and St. Petersburg Universities. He died in 1900. His works include: *Des Buddhismus seine Dogmen, Geschichte und Literature; Die Religion des Ostens: Konfuzianismus, Buddhismus und Taoismus;* etc.

VĀSIṢKA, the immediate successor of Kaniṣka. He had a short reign and was succeeded by Huviṣka.

VASIṢṬHA (1), name of a sage. He was born out of the semen of Mitra and Varuṇa which dripped when they saw Urvaśī (*Bṛhaddevatā*, V, 148–152). He has thus the patronymic Maitrāvaruṇi. According to the *Mahābhārata* (I, ch. 174), Vasiṣṭha was the mind born son of Brahmā. *Manusmṛti* (I, 34–35) says he was one of the ten sages created by Manu. Vasiṣṭha is the *ṛṣi* of all the hymns of the seventh *maṇḍala* of the Ṛgveda. He is one of the seven *ṛṣi*s of Vaivasvata, the Manu of the present age. (See Manu.) Vasiṣṭha is the family priest of the Solar dynasty (*Rāmāyaṇa*, I, ch. 70). Vasiṣṭha's wife is Arundhatī.

VASIṢṬHA (2), one of the 20 original writers of the *Dharma-śāstra* (q.v.) aceording to Yājñavlkya. See *Vasiṣṭha-dharmasūtra.*

VASIṢṬHA-DHARMASŪTRA or **DHARMAŚASTRA**, one of the 20 original *smṛti*s according to Yājñavalkya. (See *Dharma-śāstra.*) Several texts with this title are known. The number of chapters in them varies from six to 30. Kane after examining them says that they are mainly compilations of other works, and the authenticity of the avalilable texts is doubtful.

VASIṢṬHA SIDDHĀNTA, a manual of astronomy, no longer extant. Varāhamihira who mentions the work in his *Pañca-siddhāntikā* thought that it was not of much value.

VĀSIṢṬHĪPUTRA PULUMĀYI, also known as Pulumāyi II, was a king of the Śātavahana dynasty. His reign marked the zenith of the dynasty, He extended his empire to the south. His coins marked with ship with double mast prove that he paid attention to naval power and maritime trade. He was son of Gautamīputra Śrī-Śātakarṇi.

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VĀSIṢṬHĪPUTRA ŚRĪ ŚĀTAKARṆI was the successor of his brother Vāsiṣṭhīputra Pulumāyi. He was perhaps the Śātavāhana king who married the daughter of Rudradāman (q.v.). He or his father Gautamīputra Śrī-Śātakarṇi was defeated by Rudradāman twice but spared on account of their close relationship. The Śātavāhana empire declined after him.

Vaśitva, one of the eight *siddhi*s. See aṣṭasiddhi.

Vasu. In the Vedas, *vasu* means wealth or property–Ṛgveda, IV, 17. 11; IV, 17. 13; Atharva Veda, VII, 115. 2; etc.

Later, Vasus were a group of minor gods. According to the *Viṣnupurana* (I, ch. 15), they were the eight sons of Vasu who was one of those ten daughters of Dakṣa Prajapti whom he had given in marriage to Dharma. The names of these eight Vasus were: Āpa (water), Dhruva (pole star), Soma (moon), Dharma, Anila (wind), Anala (fire). Pratyuṣa (dawn), and Prabhāsa (light). (They appear to be mainly personifications of natural phenomena.)

According to the *Mahābhārata* (I, ch. 66), the eight Vasus were the sons of Prajāpati, son of Manu. Except for two (Dhara (earth ?) in place of Āpa, and Ahaḥ (day) in place of Dharma) their names are same as those given in the *Visnupurana*. However, the names of the Vasus were not fixed. Terms having the same meaning could be used as their names. For instance, Kṛṣṇa says in the *Bhagvadgīta* (X, 23), "Of the Vasus, I am Pāvaka (fire)."

According to the *Mahābhārata* (I, ch. 99), the Vasus were once roaming in the forest with their wives. One of them saw Nandinī, the cow belonging to the sage Vaśiṣṭha. He stole the cow, but was found out. Vaśiṣṭha cursed the Vasus that they would be born on earth as men. But on their making entreaties, he said that only the thief would have to spend his whole life time on earth, but the others would be freed of the curse as soon as they were born. Vasus were then born as the sons of Śāntanu and Gaṅgā. Gaṅgā had agreed to marry Śāntanu on the condition that he would never oppose her. As the Vasus were born year by year to Gaṅgā, she would drown them on the day of their birth. When the eighth Vasu was born, Śāntanu stopped her from killing the infant. On this opposition, Gaṅgā

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abandoned Śāntanu and this son, and went away. The son grew up to become Bhīṣma (q. v.).

VASUBANDHU, (4th century AD), born in Puruṣapura (Peshawar) in Gandhāra, was the author of *Abhidharma-kośa*, considered the most authoritative treatise of the Sarvāstivāda (Every thing exists) school. According to tradition, his conversion later to Mahāyāna was due to the efforts of his brother Asaṅga. The two brothers then developed the Vijñānavāda, the school of subjective idealism. He wrote two classical treatises on idealism, the *Viṇśatikā* and *Triṇśikā*

According to some modern scholars, Vasubandhu the Sarvāstivādin, and Vasubandhu the Vijñānavādin were two different persons.

VASUDEVA (1), a Yādava prince. He was son of Śūra. Kuntī was a sister of Vasudeva (*Mahābhārata*, I, ch. 111). Kṛṣṇa and Balarāma were sons of Vasudeva. The names of his wives were Devakī, Rohiṇī, etc.

VASUDEVA (2), founder of the Kaṇva (q.v.) dynasty. He was a minister of the last Śuṅga king Devabhūti whom he killed (*Viṣṇu-purāṇa*, IV, 24.39).

VĀSUDEVA, a patronymic of Kṛṣṇa, son of Vasudeva.

Vāsudeva cult, worship of Vāsudeva. The Vāsudeva cult appears to be an old one, and was known to Pāṇini who gave a rule of grammar:

vāsudevārjunābhyām vun (IV, 3.98)

The *sūtra* has been explained as, "The affix *vun* comes in the sense of 'this is his object of veneration', after the words 'vāsudeva', and 'arjuna' ".

Thus Vāsudeva was an object of veneration even in the 4th century BC or earlier.

There was another cult known as Bhāgavatas. In the 2nd century BC, Heliodorus inscribed on a pillar in Besnagar (q.v.) that he, a Bhāgavata, was erecting that Garuḍa pillar to the god of gods Vāsudeva. Thus by that time the Vāsudevas, the Bhāgavatas, and the worshippers of Viṣṇu, whose vehicle is Garuḍa, were coming close to each other.

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VASUDEVAHIṆḌĪ, a collection of Jaina legends in imitation of the *Bṛhatkathā*, by Saṅghadāsagaṇi Vācaka and Dharmasenagaṇi. It is written in Maharāṣṭrī Prakrit, and in all probability was composed in the Gupta period. It was known to Jinabhadragaṇi who flourioushed in the 6th century. The hero of this work is Vasudeva, father of Kṛṣṇa. It contains stories from the *Mahābhārata*, the *Harivaṇśa* and the *Rāmāyāṇa*, and also the lives of sevaral *tīrthaṅkara*s.

VASUDHĀRĀ name of a female *bodhi attva*, and *śakti* of Jambhala (the Buddhist counterpart of Kubera).

VASUGUPTA, founder of the *Spandaśāstra* theory of Kāsmīra Śaivism, in the ninth century. *Śivasūtra*, the main text of this theory was revealed to him by Śiva himself; or, according to another tradition, he found them inscribed on a rock.

VĀSUKI, the name of the king of the *naga*s (serpents). He was the second son of Kaśyapa and Kadru. When Śeṣa (q.v.), the eldest son, left the company of his brothers, Vāsuki became the ruler of the serpents. During the *Amṛta-manthana* (Churning of the ocean), Vāsuki was the churning rope. *Mahābhārata*, I, chs. 35 and 18.

VĀSUPUJYA, "son of Vasupujya", name of the 12th *tīrthaṅkara* of the Jainas. His emblem is buffalo.

VAṢUSENA, the name originally given to Karṇa by his foster parents. It was changed to Karṇa when he gave his ear-rings to Indra See Vaikartana.

Vārtā. Agriculture, cattle-breeding and trade constitute *vārtā* (*Arthaśāstra*, I,4.1). These are the duties of a Vaiśya (*Ibid.* I, ch. 3). See also *ānvīkṣikī*.

Vāta, "wind", a *doṣa*, same as *vāyu* (q. v.).

Vātāgrasaindhava Jātaka. This is the 266th story of the *Jātaka*.

Bodhisattva was once born as the state horse of Brahmadatta king of Vārāṇasī. Kuṇḍalī, a she-ass, fell in love with him and pined for him. Her son discovered this, and made the horse

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agree to come and see her after his bathe in the Gaṅgā. But when the horse came, Kuṇḍalī, not wishing to make herself cheap, kicked him on the jaw and nearly killed him. The horse was ashamed and did not repeat the visit.

Vātamṛga Jātaka. This is the 14th story of the *Jātaka.*

Bodhisattva was once born as Brahmadatta king of Vārāṇasī. A *vātamṛga* used to visit the royal park. The king asked his gardener Saṅjaya to catch it. Saṅjaya put honey on the grass where the animal fed, and, in due course, the animal came to eat out of his hand. He was thus able to entice it right into the palace, where he shut the door on it. The king marvelled that a *vātamṛga* who was so shy that if it once saw a man it would not visit the same place for a week after, should allow itself to be caught by greed.

VAṬAPATRAŚĀYĪ, "lying on a fig-leaf", name of a representaton of Viṣṇu in the form of a baby lying floating on his back on a fig–leaf. The god reposes upon the world ocean after destroying the cosmos at the end of a cosmic period. *Vaṭa* is banyan, a kind of fig–tree.

VĀTĀPI, a *rākṣasa* who lived with his brother Ilvala in the Daṇḍaka forest. Vātāpi assumed the form of a ram which was offered in sacrifice and afterwards eaten by Brāhmaṇas. Ilvala then called upon him to come forth, and accordingly he tore his way out of the stomachs of the Brāhmaṇās. He tried the same trick upon Agastya, but the sage ate and digested Vātāpi. Ilvala, as before, called his brother to come forth; but the sage told him that his brother would never return. Ilvala was then burnt up by fire from the eyes of Agastya (*Rāmāyaṇa,* III, ch. 11). The *Mahābhārata* (III, ch 99) story varies slightly.

VĀTĀPĪ, same as Bādâmi (q.v.).

VATSA, (Pali. Vaccha, Vamsa), was one of the 16 *Mahājanapadas* mentioned in the Buddhist literature.Its capital was Kauśâmbī. In the Buddha's time, the name of the king of Vatsa was Parantapa. He was succeeded by his son Udena. It is not known whether Udena and Udayana are the same person. See Udayana (1).

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Vatsa was one of the countries conquered by Bhīma when he went out on his expedition of conquest of the countries of the east *Mahābhārata*, II, ch. 29).

VATSAGULMA, also written Vatsagulmaka and Vatsyagulma. The site of this city has been located at modern Basim in the Akola district of Vidarbha. The city was the capital of the Vākāṭakas in the fourth century. The *Kāmasūtra* distinguishes between Vidarbha and Vatsagulma. The territories might have been under the main and collateral branches respectively of the Vākāṭaka family.

Vatsala, is considered a *rasa* by some authors on poetics. "*Vātsalya* (affection or tenderness towards offspring) is its *sthayī bhāva* permanent feeling. Offsprings are the *ālambana vibhāva* (fundamental determinant) of this *rasa*. Fondling the child, kissing its head, tears of joy, etc., are its *anubhāva* (ensuant). Joy, pride, etc., are the *sañcārī bhāva*s (q.v.) of this *rasa*" (*Sāhitya-darpaṇa*, III, 251–253).

VATSARĀJA (1), a Pratihāra king (c. 778 to 793) of eastern Rajasthan and Mālava. He tried to extend his empire northwards, defeated the Pāla king Dharmapāla, and captured Kanauj. He was defeated by the Rāṣṭrakūṭa king Dhruva, and retreated to his original kingdom.

VATSARĀJA (2), was a minister of king Paramardideva of Kālañjara. He was also a dramatist. He wrote a series of six dramas, four mythological and two erotic and comic, with a view to illustrate six out of ten types of Sanskrit drama.(See (*Daśarūpa*) These are: a Vyāyoga named *Kirātārjunīya*; an Īhāmṛga named *Rukmiṇīharaṇa*; a Ḍima called *Tripuradāha*; a Samavakāra called *Samudramanthana*; a Bhāṇa called *Karpūra-carita*, on the love of a gambler with a courtesan; a Prahasana, called *Hāsyacūḍāmaṇi*, in which a preceptor of the Bhāgavata school is ridiculed.

VĀTSĀYANA MALLANĀGA, was the author of the *Kāma-sūtra*. His age is not definitely known, but probably he flourished in the fourth or the fifth century AD.

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VĀTSĀYANA PAKṢILASVĀMIN was the author of the *Nyāya-bhāṣya*, the earliest commentary on Gautama's *Nyāya-sūtra*. Vātsāyana's work was criticized from the Buddhist point of view by Diṅnaga. Since the latter's period is more or less difinitely known, Vātsāyana is placed in the middle of the 4th century AD.

Vatsīputrīya, a school of Buddhist thought, founded by Vatsiputra (3rd century BC), which unlike the orthodox, affirmed the existence of an enduring person (*pudgala*), which transmigrated from one existence to another. The school is also called Pudgalavādin.

VAṬṬAGĀMAṆI ABHAYA became king of Sri Lanka in about 100 BC. According to the *Mahāvaṇsa*, he lost his throne to Tamil invaders who ruled in Anurādhapura for 14 years. Thereafter Vaṭṭagāmaṇi recovered his kingdom. It was during his reign that the Buddhist canon and its commentaries were first reduced to writing in Sri Lanka. He was the founder of the Abhayagiri Vihāra.

Vāyu, "wind", is one of the three *doṣas* (q.v.). It is spread throughout the body, but its principal place is in the intestines (*Carakasaṇhitā*, I, 20.7). It is of five kinds. These are, *Prāṇā*, *Udāna*, *Vyāna*, *Samāna*, and *Apāna* (qq.v.).

VĀYU, ("wind, air"), god of wind in the Ṛgveda (I.2; etc.) He is of some importance in the Vedic religion, but his importance fades in classical Hinduism, where he is mainly known as the father of Hanumān (*Rāmāyaṇa*, IV, ch. 66) and Bhīma (*Mahābhārata*, I, ch. 123). Vāyu is the *dikpāla* of the north-westerly direction. Vâyu plays an important role in Madhva's Vaiṣnavism. In fact, Madhva was an incarnation of Vâyu for destroying the false doctrine of Śaṅkara. It is only through Vāyu that one can reach Brahman

VĀYU-LOKA, the region or the world of Vāyu. The Vaiśyas who observe the *dharma* of their *varṇa* go to this *loka* after their death. (*Viṣṇu-purāṇa*, I, 6.35).

VĀYU PURĀṆA, "*Purāṇa* proclaimed by the Wind-god", is dedicated

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to the worship of god Śiva. Its name does not occur in the *Viṣṇu-purāṇa* list of *Purāṇas*. Perhaps it is mentioned there as *Śaiva-purāṇa*, the fourth in the list of *Purāṇas* in that work. The poet Bāna (c. AD 625) mentions in his *Harśacarita* that he attended a reading of the *Vāyu-purāṇa* in his native village. Some scholars believe that the existing texts contain materials which are probably not later than the 5th century AD.

Veda (s), ("knowiedge"), are the sacred books of Vedic religion. They are also regarded as canon of later Hinduism. The Vedas are the sacred hymns and oblational verses composed in archaic Sanskrit and current among the Indo-European speaking peoples who entered India from the Iranian regions sometimes in the period c. 1500-1200 BC. Most of the hymns extol the hereditary deities, who for the most part personified various natural and cosmic phenomena, such as fire (Agni), sun (Sūrya or Savitṛ), war and rain (Indra), divine authority (Varuṇa), etc. A large number of hymns were connected with the cult of the *soma* plant. The hymns were recited or chanted during rituals. The foremost collection, or *Saṇhitā*, of such hymns, is Ṛgveda. The chief priest (*hotṛ*) drew the materials for his recitation from the Ṛgveda. Another priest who was responsible for the sacrificial fire and for carrying out the ceremony was cailed *adhvaryu*. He recited the sacred formulas (*mantras*). The collections of these were collectively called the Yajurveda. A third group of priests, headed by the *udgātṛ* ("chanter"), performed melodic recitations linked to verses that, although drawn almost entirely from the Ṛgveda, came to be arranged as a separate *Saṇhitā*, the Sāmaveda ("Veda of the chants"). These three Vedas came to be known as *trayī-vidyā* ("threefold knowledge"). A fourth collection of hymns, magic spells and incantations is called Atharva Veda. It represents a more folk level of religion.

The entire corpus of Vedic literature, the *Saṇhitās* and the exposition that came to be attached to them, the *Brāhmaṇas*, *Āraṇyakas* and the *Upaniṣads*, was considered *Śruti* or divinely "heard". The whole of the literature seems to have been preserved orally, although there must early have been manuscripts to assist memory.

VEDA-MĀTĀ "Mother of the Vedas", the Gāyatrī (*Parāśara-saṇhitā*, V,1).

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Vedanā, in Buddhism the seventh of the 12 stages (*nidānas*) in the chain of causation. *Vedanā* (sensation) originates from contact (*sparśa*) between the senses and their objects. When the sense comes into contact with an object, the impression thus formed produces in the individual a sensation of an agreeable nature. Subsequently he develops an attachment to it and a thirst (*tṛṣṇā*) for further sensations, which marks the next link in the chain.

Vedāṅga, the (six) limbs of the Vedas. These are the six sciences whose knowledge is necessary for the proper study of the Vedas, and for correctly performing the Vedic rites. The six sciences are :

1. *Śikṣā*, phonetics;
2. *Chandaḥ*, metre;
3. *Vyākaraṇa*, grammar;
4. *Nirukta*, etymology;
5. *Kalpa*, religious practice; and
6. *Jyotiṣa*, astronomy.

It is thought that most of these sciences developed between the 8th and the 4th centuries BC.

Vedānta, "the end of the Veda", is one of six school of traditional philosophy, though it comprises within itself points of view of widely differing character. Vedānta expounds the later part of the Vedic scriptures, viz., the *Upaniṣads*, and is in principle based on the summary of Upaniṣadic teaching contained in the *Brahmasūtra* of Badarāyaṇa. (It was later said that Vedānta had triple foundations (*Prasthānatraya*), viz., the *Upaniṣads* (*Śruti-prasthāna*), the *Bhagavad-gītā* (*Smṛti prasthāna*), and the *Brahma-sūtra* (*Nyāya-prasthāna*)).

All schools of Vedānta though differing from one another in important matters, alike claim to represent precisely what Bādarāyaṇa himself taught. Such a variety of interpretations has been possible because the form of his *sūtras* is extremely laconic. The result is that even as regards the most essential points there is ambiguity. It is, for instance, not certain whether according to Bādarāyaṇa, the world actually emerges (*pariṇāma*) from Brahman or is only phenomenal appearance (*vivarta*) of it.

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Śaṅkara in his commentary of the *Brahmasūtra* supported the second, i.e., the monistic view. He thus became almost the founder of the *Advaita* (non-duality) philosophy. The champion of the other view was Rāmānuja who in his *Śrī-bhāṣya* gave a theistic interpretation of the *sūtra*s. His school is known as *Viśiṣṭādvaita*. There were three other dualistic interpreters of the *Brahmasūtra*. They and their respective systems were: Madhva, *Dvaita*; Nimbārka, *Dvaitādvaita*; and Vallabha, *Śuddhādvaita*.

All Vedānta schools hold in common a number of beliefs. These are: transmigration of the self and the desirability of release from the cycle of rebirths; the authority of the Vedas on the means of release; that Brahman is the cause of the world, both material (*upādāna*) and instrumental (*nimitta*); that the self (*ātman*) is itself the agent of its acts (*karman*) and therefore the recipient of the fruits or consequences, of action (*phala*).

VEDĀNTADEŚIKA, same as Deśika (q.v.).

VEDĀNTA PARIBHĀṢĀ, was writteu by Dharmarājādhvarīndra in about 1550. It is a work on Vedānta epistemology and on the principal topics of Vedānta. With its two commentaries it forms a good exposition of some of the fundamental principles of Vedānta.

VEDĀNTAPĀRIJĀTA-SAURABHA, name of Nimbārka's commentary on the *Brahmasūtra*.

VEDĀNTA-SĀRA (1), a brief commentary on the *Brahma-sūtra*, by Rāmānuja himself, based on his *Śrī-bhāṣya*.

VEDĀNTA SĀRA (2), a popular syncretistic work on the Vedānta by Sadānanda (16th century).

VEDĀNTA-SŪTRA, another name of the *Brahma-sūtra* (q.v.).

VEDĀRTHA PRAKĀŚA, name of Sāyana's great commentary on the Ṛgveda.

VEDĀRTHA SAṄGRAHA, a religious work by Rāmānujā. Rāmānuja says that God grants emancipation to a person with true

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knowledge if he performs his everyday duties well, and then continually thinks of Him. *Bhakti* according to Rāmānuja is continual thinking of Him. Pure knowledge, without *bhakti*, cannot give us emancipation.

VEDAVATĪ, daughter of Kuśadhvaja son of Bṛhaspati. She was beautiful, and her father wanted Viṣṇu to be his son-in-law. Kuśadhvaja was killed by a *daitya*, and Vedavatī in order to fulfill her father's wish practised austerities to gain Viṣṇu as her husband. Rāvaṇa saw her in the forest in the Himālaya. He fell in love with her and tried to win her. When Vedavatī rejected him, he touched her hair. This greatly incensed her. She cut off her hair and entered into fire saying that she would be born again for his destruction It was she who was born again as Sītā, and was the moving cause of Rāvaṇa's death (*Rāmāyaṇa*, VII, ch.17)

Vedavbha Jātaka. This is the 48th story of the *Jātaka.*

At the time when Brahmadatta was the king of Vārāṇasī, there was a Brāhmaṇa who knew the *Vedavbha* charm which if repeated at a certain conjunction of planets made seven types of jewels rain down from the sky. Bodhisattva was his pupil, and one day while journeying through the forest, they were attacked by 500 robbers. The robbers kept the Brāhmaṇa and sent Bodhisattva for the ransom. Bodhisattva knowing that that night the conjunction of the planets would occur, which ensured the efficacy of the charm, warned the Brāhmaṇa not to make use of it. But when night came the Brāhmaṇa repeated the charm, and the robbers were so delighted that he was able to persuade them to set him free. They set off with the treasure that had fallen from the sky, and the Brāhmaṇa accompanied them. On the way they were attacked by another band of robbers. These were told that the Brāhmaṇa could make treasures fall from the sky; they were, therefore, set free, only the Brāhmaṇa being kept back. But when they were told that they must wait for another year for the right conjunction of the planets, they were angry, cut the Brāhmaṇa in two, and pursued the first band of robbers and destroyed them completely. They were then unable to agree on the division of the treasure which they had thus obtained, and fought among themselves till only

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two were left. These two took the treasure and hid it in a jungle near the village. One guarded it while the other went to the village for rice. He cooked the rice, ate his share, and put poison in the rest hoping thus to rid himself of his companion; the latter, however, killed him and then ate the rice and died himself. Bodhisattva returning with the ransom, found all the dead bodies in various places, and realized what had happened. He took the treasure to his own home.

Veda-vrata. Among the *saṇskāra*s enumerated by Gautama are four *Veda-vrata*s (Gautama, VIII, 15) These were undertaken for the study of the Vedas. *Manusmṛti* (II, 174) mentions about them. According to the *Āśvalāyana-smṛti* the names of four are Mahānāmanī-vrata, Mahā-vrata, Upaniṣad-vrata and Godāna-vrata. It appears that these *vrata*s gradually fell into desuetude and medieval writers often pass over them over altogether or barely mention them (Kane, *History of Dharmaśāstra*, II, p. 373).

VEDAVYĀSA, an epithet of Vyāsa (q.v.) as arranger of the Vedas.

Vedi (s) of Brahmā. Five places, where Brahmā is said to have performed *tapasyā* are called the *vedi*s of Brahmā. These are Gayā in the east; Virāja or Virajā, in Orissa, in the south; Puṣkara in the west; Samanta-pañcaka in the north; and Prayāga in the middle (*Vāmana-P*, ch. 22). The *Mahābhārata* (Śalya-P, ch. 54) mentions Samanta-pañcaka as the Uttara-vedi of Brahmā.

VEDODAYA, "Source of the Veda", an epithet of the sun as the source of the Sāmaveda. "But from fire, wind and the sun he drew forth the threefold eternal Veda, called Ṛk, Yajus, and Sāman, for the due performance of the sacrifice" (*Manusmṛti*, I, 23)

VELANKAR, Hari Damodar was born in Ratnagiri district on 18 October 1893. In 1916 while still studying in the Wilson College, Bombay, he was appointed a lecturer in the College. He retired as the Head of the Sanskrit Department in 1952. He worked as Joint Director of the Bharatiya Vidya Bhavan from 1952 to 1962, and then until his death on 13.1.1967 he held

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the Chair of Sanskrit in the Bombay University. Velankar edited many Sanskrit texts including *Chandonuśāsana*, *Jayadāman*, *Vikramorvaśīya*, Sauptikaparva of the *Mahābhārata* (Critical edition of the Bhandarkar Oriental Research Institute), etc. He devoted more than 30 years of his life to the study and translation of the Ṛgveda. He was also the compiler of the *Jinaratnakośa*.

VEṆA, name of an unrighteous king. His bad manners enraged the sages. They killed him with consecrated blades of *kuśa* grass. They then pierced his right thigh. A short and dark man with copper-coloured eyes came out of it. His descendants were called Niṣādas, and they lived in Vindhyācala, and other forest and hill areas. The sages then pierced the right arm of Veṇa. A handsome and learned man came out of it. He was called Pṛthu (*Mahābhārata*, Śānti-P, ch. 59).

Veṇbā, name of a Tamil metre. It is used, for instance, in the *Kural*. The metre is more often used in short didactic verses; but has been used in narrative poems also, as in the *Nala-veṇbā* of Pugalendi.

VEṄGI, situated between the Godāvarī and the Krishnā, was the capital of the Eastern Cālukyas. See Cālukyas of Veṅgi.

VENICE, Arthur was born on 4.10.1857. He was educated at the Edinburgh and Oxford Universities. Venice joined the Indian Educational Service and served in Uttar Pradesh. He retired from the Service in 1914 and was made the Principal of the Benares Sanskrit College in the same year. He organized the Sarasvati Bhavan Library of the College and also started the series known as the Sarasvati Bhavan Texts and Studies. He translated some of the difficult Sanskrit Texts. Among these are: *Vedānta-paribhāṣā* by Dharmarājadharindra; *Siddhānta-muktāvalī* by Prakāśānanda; *Siddhāntaleśa* by Appaya Dīkṣita; etc. Venice died on 14.4.1918.

VEṆĪ-SAṈHĀRA, "The Binding of the Braid", a drama by Bhaṭṭa Nārāyaṇa. The subject-matter of the drama is taken from the *Mahābhārata*. Bhīma after slaying Duḥśāsana, binds the loose braid of Draupadī with his hand smeared with the latter's blood.

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VEṄKAṬANĀTHA, same as Ḍeśika (q.v.).

VEṄKAṬEŚA, lord of Veṅkaṭa (a sacred hill of South India), name of a form of Viṣṇu worshipped at Tirupati (q.v.).

Veṇu, the South Indian flute 25 to 30 centimetres long with one end closed. It is played from the side through a hole made near the end. It has eight finger holes, and has a musical range of two and a half octaves. The micro-tones and musical graces are produced by the partial opening or closing of the finger holes.

VEṆUGOPĀLA, "the cowherd with the flute", name of a form of Kṛṣṇa, represented playing the flute

Veṇuka Jātaka. This is the 43rd story of the *Jātaka.*

Formerly when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a hermit in the Himālaya. He had 500 disciples, one of whom had a pet viper which was called Veṇuka,because it was kept in a bamboo. Bodhisattva warned the disciple that snakes were dangerous, but his warning went unheeded. One day the hermits went into the forest and were away for few days. When the owner of the viper touched it on his return, the animal, hungry and angry, bit him, and he fell down dead.

VERETHRAGHNA, in Zoroastrianism, is the genius of victory. He possesses some martial qualities which are similar to those of the Vedic god Indra. (Indra had the epithet Vṛtraghna, killer of Vṛtra) The 14th hymn of the Avesta, the sacred book of Zoroastrianism is dedicated to Verethraghna.

Vesara, a style of temple described in the ancient texts on architecture as one with a round shape. The *Mānasāra* (ch. 43) says that the *Vesara* style was found in Andhra. However, no temple style which may be called by this name has been found there. The Cālukyas built a large number of temples in this region, but their style was a hybrid one, borrowing features both from *Nāgara* and the *Drāviḍa* styles.

Vessantara Jātaka. See under the Sanskrit name Viśvantara Jātaka.

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VESSAVAṆA, (Sanskrit, Vaiśravaṇa), one of the names of Kubera, given to him because his kingdom is called Visāṇa.

Veśyā, a prostitute. Prostitution is referred to in the Ṛgveda (I, 167; etc.) and the Atharvaveda (V XV, 2; etc.). In the *Mahābhārata*, prostitution is an established institution. When the Pāṇḍavas started for the battle, carts, markets, and *veśyās* also accompanied them (Udyoga *P.* ch. 149).

Vetāla, a ghost or goblin, a sprite who haunts cemeteries and animates dead bodies. *Vetālasiddhi* is the art of obtaining *siddhi* by means of incantations and sacrifices performed over a corpse.

VETĀLA-PAÑCAVIṆŚATI, 25 stories of a *vetāla* (demon), classical Sanskritcollection of stories of unknown date. It is set in an epic frame. The king, Vikramāditya, is to bring a corpse possessed by a demon to an ascetic for a yogic ritual, withont uttering a word, but has to repeat his performance 25 times, as he must always, under threat of death, answer a question about a tale narrated by the demon if he knows the answer. In the 25th story, the demon, impressed by the king's perseverence, propounds a paradoxical question to which there is no logical answer, and he is thus able to accomplish the task. The question was this: A mother and daughter were lost in the forest. They were seen by a king and his son who at once fell in love with them, the king with tne daughter and the prince with the mother. They married them accordingly. If now a son each were born to these couples, what would be the relationship of the sons to one another?

At least four versions of this work are known.

VETRAVATĪ, the river Betwa. It rises in the Vindhyas and falls into the Yamunā near Hamirpur. Vidiśā is situated on this river (*Meghadūta*, 24).

VEYYAKARAṆA, "exposition", the third of the nine *Aṅga*s of the Buddhists. In contains the whole of the *Abhidharma-piṭaka*, and also all words of the Buddha not contained in the remaining eight *Aṅga*s.

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Vibhajjavāda, the name give to the *Dhamma* by the orthodox. The term is identical with Theravāda and the Buddha is described as the Vibhajjavādī.

Vibhāva, "excitant", a factor in creating *rasa.* See *Rasa-sampradāya.*

VIBHĪSAṆA, "Terrible", a younger brother of Rāvaṇa. He, like his brother, propitiated Brahmā, and obtained boons that he should never commit an unworthy action even in the greatest extremity, and he would be immortal (*Rāmāyaṇa,* VIII, ch. 10) He advised Rāvaṇa to return Sītā to Rāma, and to make peace with him. Rāvaṇa refused, and turned out Vibhīṣaṇa from his court. Vibhīṣaṇa then allied himself with Rāma (*Ibid.,* VI, chs. 16-17). After the death and defeat of Rāvaṇa, Rāma made Vibhīṣaṇa the king of Laṅkā (*Ibid.* VI, ch. 113).

Vibhūti, prosperity, welfare, superhuman power, etc., the ashes of cow-dung with which Śiva smears his body, and hence used in imitation of him by devotees.

VICITRAVĪRYA, a Kuru king. He was husband of Ambikā and Ambālikā. Vicitravīrya died without leaving any heir. His mother Satyavati requested Vyāsa to produce sons for the two queens. Ambikā's son by Vyāsa was Dhṛtarāṣṭra and Ambālikā's was Pāṇḍu (*Mahābhārata,* I, ch. 106).

VIDAGDHA-MĀDHAVA, a seven act play by Rūpa Gosvāmin. It depicts the story of Rādhā and Kṛṣṇa in Vṛndāvana.

VIDARBHA SAMSODHAN MANDAL, Nagpur was founded in January, 1934. Its objectives are to collect and preserve all kinds of old books, documents, inscriptions, coins, objects of art, etc.; to do research in all subjects coming under Indology; to publish research works and ancient manuscripts relating to Indology; etc.

VIDDHA-ŚĀLA-BHAÑJIKĀ, a minor drama of the *nāṭikā* type by Rājaśekhara. The play takes its name from a *śāla-bhañjikā* ("statue") which is used as a device in the drama.

VIDEHA, modern Tirhut in North Bihar. Its capital was Mithilā (*Rāmāyaṇa,* I, ch. 68). The *Rāmāyaṇa* describes it as a kingdom

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with Janaka, father of Sītā, as its ruler. In the Buddha's time it was a republic. The Videhans formed one of the eight confederate clans known together as Vajjians.

VIDHIVIVEKA, a work on *Mīmāṃsā* by Maṇḍana Miśra.

Vidhurapaṇḍita Jātaka. This is 445th story of the *Jātaka.*

In former times, when Dhanañjaya was the king of Indraprastha, Bodhisattva was his minister. His name was Vidhurapaṇḍita. Once there was a dispute among Dhanañjaya, Śakra, Varuṇa, the king of the *Nāgas*; and the birds as to which of them was most virtuous. They referred the matter to Vidhura who after listening to their claims declared that all were equal. They were pleased and rewarded Vidhura.

Varuṇa's wife hearing from her husband of Vidhura's wisdom was enchanted. She yearned to see him and in order to do so feigned illness. She said that she must have Vidhura's heart. Varuṇa's daughter Irandatī was offered to anyone who could get possession of Vidhura's heart. Pūrṇaka, a *yakṣa*, saw Irandatī and enamoured of her beauty accepted the condition. He went to Dhanañjaya and challenged him to a game of dice. The king offered Vidhura as his stake. He lost in the game, and Vidhura accompanied the *yakṣa* to the *Nāga*-world. There he preached to Varuṇa and his wife. They were delighted, gave him many gifts and returned him to Dhanañjaya. Pūrṇaka was married to Irandatī.

VIDIŚĀ, modern Bhilsa (q.v.). Kālidāsa mentions it as the capital of Daśārna (*Meghadūta*, 23–24).

Vidruma, "coral", a precious stone included among the *navaratna* (q.v.). It is associated with Mars.

VIDULĀ, a Kṣatriya woman whose son Sañjaya was dejected and lying slothful on the ground after losing in a battle. Vidulā told her son not to be a coward. He should get up and fight again even if it led to his death. It was better to blaze up for a moment than to smoke for a long time (*Mahābhārata*, V, chs 131–134).

Vidura, "wise", name of the younger brother of Pāṇḍu, When

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Satyavatī, mother of Vicitravīrya, found that both the sons begotten by Vyâsa upon her two daughters-in-law were physically incapacitated for the throne, Dhṛtarāṣṭra being blind and Pāṇḍu pale and sickly, she asked them to seek the assistance of Vyāsa once more. (See *niyoga*.) But being frightened by the austere look of the sage, the elder widow sent one of her slave girls dressed in her own clothes, and this girl became the mother of Vidura (*Mahābhārata*, I, ch. 106). Vidura was known for his wisdom, righteousness and impartiality.

Vidyā ("knowledge", "science", "learning",). According to Kauṭilya's *Arthaśāstra*, (II. 1) there are four *Vidyā*s, viz. , *ānvīkṣikī*, logic and metaphysics; *trayī*, the triple Vedas; *vārtā*, agriculture, trade, etc; and *daṇḍa-nīti*, science of government. *Manusmṛti* (VII, 43) adds a fifth, viz, *ātma-vidyā*, knowledge of soul or spíritual truth. Some authorities, such as the *Viṣṇu Purāṇa* (III, 6, 28-29) count altogether 18 *Vidyā*s, viz., the four Vedas; the six Vedāṅgas; the Mīmāṃsā; Nyāya; Purāṇas Dharma or law; Āyurveda; Dhanurveda; Gāndharvaveda; and Arthaśāstra. Others count 33 and even the 64 *kalā*s (arts) as *vidyā*.

Vidyādevī, "goddess of learning". *Vidyādevī*s are peculiar to Jainism. They form a group of 16. Their names are: Rohiṇī, Prajñapti, Vajraśṛṅkhalā, Kuliśāṅkuśā, Cakreśvarī, Naradattā, Kālī, Mahākālī, Gaurī, Gāndhārī, Sarvāstramahājvālā, Mānavī, Vairoṭyā, Acchuptā, Mānasī, and Mahāmānasikā. The images of the *Vidyādevī*s are sometimes sculptured on the walls of the Jaina temples. A beautiful set can be seen on the ceiling of the *maṇḍapa* of the Ādinātha temple at Abu.

Vidyādhara, possessed of science or spells; a kind of supernatural beings dwelling in the Himālaya, attending upon Śiva, and possessed of magical power. *Vidyādhara*s are known in Jainism and Buddhism also.

See also *Bṛhat-kathā*.

VIDYĀDHARA, (c. AD 1300), author of *Ekāvalī*, a work on poetics. The examples in this work are by the author himself, and contain panegyrics of his partron, king Narasiṇha I of Orissa.

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VIDYĀKARĀ, (12th century), compiler of *Subhāṣita-ratnakoṣa* (q.v.), an anthology.

VIDYĀPATI, a *Vaiṣṇava* poet from the Darbhanga district of Mithilā in North Bihar. His exact dates are still in dispute, though it is certain that he flourished before the middle of the 15th century. His works were well enough known by the end of that century to have been read 'with pleasure' by Caitanya (b. AD 1485). He is primarily known as a poet of devotion (*bhakti*). He was also learned in Sanskriṭ, and there are eight Sanskrit works ascribed to him. These deal with topics of *Dharma-śāstra*. Some of these are: *Varṣa-kṛtya*, *Gaṅgāvākyāvalī*, *Vibhāga sāra*, etc.

It is possible that several writers bore this name as a title, for *vidyāpati* means 'master of true knowledge'.

VIDYĀRAṆYA, See Mādhava Vidyāraṇya.

Vighāsa Jātaka. This is the 393rd story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasi, Bodhisattva was Śakra. At that time there were seven brothers who had become ascetics and lived in the forest. Instead of engaging in yogic practices, the brothers were more concerned with building up strong bodies. Śakra came down as a bird and told them that one should eat only after offering food to Śramaṇas and Brāhmaṇas.

Vigraha. war, one of the six measures of state policy. See *guṇa* (4).

"War is declared to be of two kinds, (viz.) that which is undertaken in season or out of season, by oneself and for one's own purposes, and (that waged to avenge) an injury done to a friend." (*Manusmṛti*, VII, 164).

Vihāra, ("an abode", "a dwelling place"); in Buddhist usage, a large building where *bhikṣus* (monks) resided; hence a monastery.

VIJAYA (1) "Victorious", one of the ten names of Arjuna (*Mahābhārata*, IV, ch. 44).

Vijaya is also the name of the *yakṣa* attending on the 8th *tīrthaṅkara* of the Jainas.

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VIJAYA (2), son of Sīhabāhu king of Sīhapura in Lāḍa, was banished for his lawlessness. He departed from Sīhapura with a band of adventurers and sailed southward. After stopping at Sūrpāraka, he continued his voyage to Sri Lanka, where he arrived on the day of the death of the Buddha, who in his prophetic vision learned of his coming and commended him to the care of the god Śakra. Vijaya found the island in the possession of *yakṣas*, or fairies. He overcame the wiles of the *yakṣa* princess Kuvaṇṇā (Kuveni, in Sinhalese), and made him his wife, and drove away her kinsmen. When he had established himself he repudiated her and his children by her. They became the ancestors of the Pulinda tribe of the interior. Vijaya then married a daughter of the Pāṇḍyan king of Madurai, and reigned for 38 years (c. 483–445 BC) with much righteousness in the town of Tambapaṇṇi, which he had founded. The towns, Anurādhapura, Upatissagāma, Vijitagāma, Uruvelā, and Ujjenī were founded by his followers (*Dīpavaṇsa*, IX; *Mahāvaṇsa*, VI, VIII).

VIJAYANAGARA, ("City of Victory"), name of an empire ruled first from that city and later from Penukonda (in Anantapur district, Andhra Pradesh). The site of the city, now in ruins, is partly occupied by the village of Hampi in Karnataka. The city and its first dynasty were founded by two brothers Harihara and Bukka near about 1336. In time, Vijayanagara became the greatest empire of South India. The Vijayanagara period saw consolidation of all Hindu cultural advances made in the previous periods. Contact with Muslims stimulated new thought and productive activity. Sanskrit was encouraged as a unifying force, and regional literatures thrived. The empire which covered the entire area south of the Tungabhadra flourished in unexampled peace and prosperity.

Three dynasties, Sangama (c. 1336 to c. 1485), Sāluva (c. 1485 to 1505) and Tuluva (c, 1505 to 1565) ruled in Vijayanagara. The outstanding Tuluva king was Kṛṣṇa Deva Rāya (1509–1529) when the area of the empire reached its greatest extent. His successors were weak. Their enemies, the rulers of Bijāpur, Ahmadnagar, and Golconda combined and inflicted a crushing defeat on the Vijayanagara army in the battle of Rakasa-Tangadi (also known as Talikota) in 1565. The city

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was sacked. Tirumal, the brother of the chief minister of Vijayanagara seized control of the empire and founded the Āraviḍu dynasty with a new capital in Penukonda. This lasted upto c. 1614.

Little of the royal structures of Vijayanagara now remain. Some terraces of the palaces remain. These are adorned with long bas-relief friezes in lively, earthly style. See also Hampi.

Vijñāna, (Pali, *viññāna*', term used in the Buddhist analysis of human existence, usually translated as 'consciousness'. It is the most important of the five constiuent groups of *skandhas* that make up the human indivdual. It is *vijñāna* which is regarded as the regenerative force, that which passes on, at the termination of one human individual existence, to form another.

VIJÑĀNA BHIKṢU, (16th century), was the author of *Pravacanasāra*, a commentary on the *Sāṇkhya-sūtra* and of *Sāṇkhya sāra*. He also wrote *Yogavārttika*, a commentary on Vyāsa's *bhāṣya* of the *Yoga-sūtra* of Patañjali, and *Vijñānāmṛtabhāṣya*, an independent commentary on the *Brahmasūtra*, on theistic Sāṇkhya lines.

Vijñānavāda, same as Yogâcâra (q.v.)

VIJÑĀNEŚVARA, author of the *Mitākṣarā*. He mentions that when he wrote this work king Vikramāṅka (AD 1076 – 1126) was ruling in Kalyâṇa (The Cālukya king Vikramāditya VI was also called Vikramāṅka.)

Vikalpa, an option or options provided in the performance of a ritual. A Vedic passage, for instance, says, "One shall offer sacrifice with grains of rice or with barley." The *Dharma-śāstras* provide numerous *vikalpas*. For instance, *Manusmṛti* (III, 267) says that the manes derive satisfactian for a month when offerings are made of sesame or of rice or of barley or of *māsa* pulse or of water or of fruits and roots. Sometimes the options are so many that commentators give up the effort to bring any order.

Vikarṇaka Jātaka. This is the 233rd story of the *Jātaka*.

Bodhisattva was once born as Brahmadatta king of Vārāṇasī. One day while dallying near a lake in the park, he noticed that fishes and tortoises flocked to him. He learnt on enquiry that

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these animals were attracted by the music being played. He ordered that they should be fed regularly. Later, finding that a porpoise came and ate some of the fish, the king ordered him to be harpooned. The porpoise was hit. He escaped capture, but died soon after.

VIKRAMĀDITYA, "Sun of Prowess", a title assumed by several kings. Traditionally, Vikramāditya was a king of Ujjayinī, in whose court lived nine scholars (*navaratna*, q.v.) including Kālidāsa, and who was the repository of prowess and all virtues and who defeated the Śakas. The Vikrama era dating from 58–57 BC is also attributed to him. There is no historical evidence that any powerful king with this title ruled in western India in the first century BC. (A Jaina legend *Kālakācāryaka-thānaka* (q. v.) mentions that Vikramāditya, son of Gardabhilla, defeated the Śakas, recovered his kingdom in Ujjayinī and started the era known by his name. There is no epigraphic evidence of such a king.)

The title Vikramāditya was borne by several historical kings. Some of them were Candragupta II, Skandagupta, the Cālukya kings Vikramāditya I and II, etc.

VIKRAMĀDITYA I, (c. AD 655 – c. AD 681) was a Cālukya king with his capital at Bādāmi. He was a powerful king, and after his conquests claimed himself to be the lord of the whole earth bounded by the three oceans, indicating South India, bordered by the Bay of Bengal, Arabian Sea and Indian Ocean, and sometimes conceived as a secondary *cakravarti-kṣetra*.

VIKRAMĀDITYA II, (733–744), was the the last great king of the Cālukya dynasty of Bādāmi. There was a constant warfare during his time with the Pallavas of Kāñcī which city he once conquered. He also destroyed the power of the the Pāṇḍya, Cola, Kerala and other kings. His chief queen was Mahādevī Lokamahādevī of the Haihaya (Kalacuri) family. She built the great temple of Śiva under the name Lokeśvara (now called Virūpākṣa) at Paṭṭaḍakal.

VIKRAMĀDITYA VI, a Cālukya king (1076 – 1126) of Kalyāṇa, was also known as Permāḍideva, and had assumed the title of *Tribhuvanamalla* Immediately after his accession in AD 1076

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he started a new era called after his own name. He was a powerful king and had conquered a large part of South India. In the north his empire extended upto the Narmadā. He was a patron of Bilhaṇa, the author of *Vikramāṅkadeva-carita*. Vijñaneśvara, the author of the *Mitākṣarā*, wrote during this reign.

Vikramāditya legends, are works associated with king Vikramāditya. The noteworthy among them are *Siṇhāsana-dvatriṇśikā*, *Prabandha-cintāmaṇi* and *Vetāla-pañcavinśati*.

Vikrama-kāla, "the era of Vikrama", name of an era beginning in BC 58. It is also named *Vikramasamvat*, or *Vikramasambat* or *Vaikramābda*. The year is *gata;* the given year of this era minus 57 or 56=the year AD. The month ends either on a full moon (*pūrṇimānta)* or on a new moon *(amānta)*, and the first month of the year is determined by the local usage. The era is luni-solar, i.e., an intercalary months is occasionally added to keep the months in step with the seasons. See *adhika-māsa*.

The earliest mention of this era, where it is definitely connected with the name of king Vikramāditya is found in an inscription of one king Jaikadeva who ruled near Okhamandal in Saurāṣṭra. The year mentioned is 794 of Vikrama era, i.e., AD 737. In a subsequent inscription, dated 795 V.E., it is also called the era of the lords of Mālava. So the Vikrama era and the era of the lords of Mālava are one and the same. A Mālavagaṇa era was used by a family of kings ruling at Mandasor, Malwa, between the years AD 404 and 532. An alternative name used by them for this era was the Kṛta era. A number of inscrptions bearing dates in Kṛta era has been found in Rajasthan. The earliest of them has the year 282 in Kṛta era. Thus the earliest name of this era is Kṛta. Later it was called Mālavagaṇa era. Sometimes in the early 8th century it began to be called Vikrama era.

The Vikrama era is widely prevalent in Northern India, outside Bengal.

VIKRAMĀṄKADEVA-CARITA, a poem by Bilhaṇa. It glorifies the life of the author's patron king Vikramāditya VI, the

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Cālukya king of Kalyāṇa. The work begins with the origin of the Cālukya dynasty and goes on to describe, in the usual style of a *Mahākāvya*, the battles fought and the pleasures enjoyed by king Vikramāditya. As a historical work, it is full of blemishes, but as a piece of poetry it deserves much praise.

VIKKAMĀRJUNA VIJAYA, by the Kannaḍa poet Pampa (10th century) is an adaptation of the Mahābhārata story. It is also called *Pampa-Bhārata*. Arjuna is the hero of this poem. He alone marries Draupadī. At the conclusion of the Great War, Arjuna and his wife Subhadrā are crowned king at Hastināpura.

VIKRAMAŚĪLA, a monastery founded by emperor Dharmapāla (c. 770–810) of the Pāla dynasty. It developed into a great centre of Buddhist learning and culture, second only to that of Nālandā. The monastery was located at the top of a hill, on the bank of the Gaṅgā in Magadha. Most probably the hill at Pātharghāṭā near Bhāgalpur in Bihar represents its site. It was named after the founder who had a second name Vikramaśīla.

The spiritual head of the monastery was called *Vajrācārya*. The first *Vajrācārya* was *Buddhajñānapāda* who was also the spiritual preceptor of Dharmapāla. 108 monks (*Paṇḍitas*) were in charge of the monastery. Each of them had some specific religious duty to perfom. Some of them were also teachers of different subjects, such as grammar, logic, ritualistic practices, etc. Many Sanskrit texts were translated into Tibetan here. The information about this monastery are obtainable mainly from Tārānātha's *History of Buddhism in India*.

VIKRAMORVAŚĪYA, a drama in five acts by Kālidāsa depicting the love story of the mortal king Purūravas with the *apsaras* Urvaśī. The story as it occurs in the Ṛgveda or the *Viṣṇu-purāṇa* ends with Urvaśī leaving Purūravas (q. v.) for her celestial home. Kālidāsa gives a happy ending to the story. Just before Urvaśī is to leave, Nārada appears with the happy tidings from the gods that the king is to help the gods in their fight with the *asuras*, and that as a reward he would be allowed to enjoy Urvaśī's company throughout his life.

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VIKUKṢI, eldest of the 100 sons of Ikṣvāku of the solar race. Vikukṣi succeeded his father as the king. His son was Kakutstha (*Viṣṇu-purāṇa*, IV, ch. 2).

VIMALAKĪRTI-NIRDEŚA-SŪTRA, a popular book in China and Japan, The first of its six Chinese translations was made in the 3rd century AD. The Sanskrit original has not come down, It gives the story of Vimalakīrti, a lay disciple of the Buddha championing Mahāyāna, and refuting other disciples representing Hīnayāna approaches.

Vimāna, a car or chariot of the gods, any mythical self-moving aerial car. The term is applied, especially in South India, to a temple as a whole, comprising the sanctuary and attached porches.

Vimāna devatā, sculpture of deity placed in a niche on the outer wall of the sanctuary or of the attached porches, in a South Indian temple.

VIMĀNAVATTHU, ("Tales of Heavenly Mansions"), one of 15 sections of the *Khuddaka Nikāya*. Some divine being or other is asked by Moggallāna how he had gained possession of this or other divine palace (*Vimāna*) with all its splendours. In reply the deity briefly recounts the good action which he had performed in one of his former existence, in consequence of which he gained this heavenly joy.

Vīṇā, a stringed (musical) instrument. It was played either with the bow or with a plectrum, the *Vīṇā* being the name for all stringed instruments. *Vīṇā* is mentioned in the Yajurveda (*Taittirīya-saṇhitā*, VI, 1.4.1; etc). It is not known what its shape was.

Vīṇā, to day, is the most popular musical instrument of South India. The modern *Vīṇā* has 24 movable frets, comprising two octaves, fixed in wax on a hollow wooden base. The finger-board rests on two hollow gourds, one larger than the other. There are seven strings placed over an ivory bridge which stands high above the frets Four of these seven strings are for playing. It is played with a plectrum or with a glass egg. The instrument is kept either horizontal, resting on both

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gourds, or it can be played with one of the sounding gourds resting on the left knee of the player sitting cross-legged.

VINAŚANA, the place where the river Sarasvatī disappears in the earth (*Mahābhārata*, III, ch. 130). It is near Sirsa in Haryana. It is the western limit of Madhyadeśa (*Manusmṛti*, II, 21).

Vīṇāsthūṇā Jātaka, This is the 232nd story of the *Jātaka*.

Formerly when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a rich merchant. He arranged the marriage of one of his sons with the daughter of a merchant of Vārāṇasī. In her parents' house, the girl saw honour being offered to a bull, and seeing a hunchback in the street, she thought him worthy of great honour, and went away with him in disguise carrying her jewellery. Bodhisattva was going on the same road with his retinue for the marriage. He recognized her and persuading her of her folly, took her back home.

VINATĀ, mother of Garuḍa and Aruṇa. She was the daughter of Dakṣa and wife of Kaśyapa. See Aruṇa.

VINĀYAKA, "removing", an epithet of Gaṇeśa. In the South, it is used as the name proper of Gaṇeśa.

Vināyaka-śānti, also called *Gaṇapati pūjā*, is performed at the commencement of all *saṇskāras*, such as *upanayana* or marriage, in order that the fruit thereof may be had without obstacles, or for averting the evil effects of portents.

VINAYA PIṬAKA, "Basket of Discipline", the first part of the Buddhist canon; sacred writings that contain directions for the monastic life. The contents of the *Piṭaka* were settled in the First Buddhist Council when Upāli (q.v.) answered the questions on *vinaya* (discipline) put to him by Mahākassapa (q. v.). See Buddhist Councils.

VINDHYA, the mountain range which borders the Deccan Plateau on the north and separates it from the Indo-Gangetic plain.

Vindhya once asked the Sun to honour him with circumambulations as he did Meru, and as the Sun declared it impossible, Vindhya from wrath, began to increase and obstructed the path

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of the Sun, the moon and the *nakṣatras*. As the gods could not dissuade him, they applied to Agastya, who came, and, saying that he should have to go the southern region, prevailed upon Vindhya to cease to increase until he should have returned. But to this day he has not returned from the southern region (*Mahābhārata*, III, chs. 103–104).

VINDHYA-PṚṢṬHA, Vindhyan territory, one of the seven regions into which India was traditionally divided. (For the names of the other six regions, see Udicya). The following people live in this territory: Mālada, Karuṣa, Mekala, Utkala, Aunḍra (?), Māṣa, Daśārṇa, Bhoja, Kiṣkindhaka, Tośala, Kośala, Tripura, Vaidiśa, Tumura, Tumbura, Padma, Naiṣadha, Anupa, Tunḍikera, Vītihotra and Avanti (*Matsya-purāṇa*, ch. 114, vv. 53–55).

VINDU-SAROVARA, is according to the *Purāṇas* a lake somewhere in the Himālaya. Seven rivers come out of this lake, which itself, it appears, is formed by the Gaṅgā having come down on the earth. Three of these rivers, Sīta, Cakṣu, and Sindhu flow westward; three, Nalinī, Hlādinī, and Pāvanī flow eastward; and the seventh is Bhāgīrathī which flows southward. (*Matsya-purāṇa*, ch. 121, vv. 39–43; *Vāyu-purāṇa*, ch. 47, vv. 38–42).

Vindu-sarovara appears to be the same as the lake Anavatapta of the Buddhists.

Vinīlaka Jātaka, This is the 160th story of the *Jātaka*.

Once a golden goose paired with a crow, and they had a son who was called Vinīlaka for his colour was blue-black. The goose had two sons and they noticing that their father often went to Mithilā to see Vinīlaka, offered to go and fetch him. They perched Vinīlaka on a stick and flew with the two ends of the stick in their beaks. As they flew over Mithilā, Vinīlaka saw the king riding in his state chariot and boasted that the king was no better off than himself, since he was being carried by a pair of golden geese. The geese in their anger, wished to drop him, but took him on to their father and told him of his son's words. The goose was very angry on hearing this and sent Vinīlaka home to his mother.

Bodhisattva was at that time the king of Mithilā.

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VINĪTARŪCI, a Buddhist of South India. He went to China, and reached the capital there in Ad 582. He translated two works into Chinese. He then proceeded to Tonkin and founded the *Dhyāna* school there.

VIPĀŚĀ, the river Beas. The name Vipāśā was given to this river by Vasiṣṭha. When the sage found that all his progeny had been devoured by the *rākṣasa* he wished to commit suicide. He bound his limbs with cords and threw himself into the water. The river, declining to drown him, cast him unbound (*vipāśa*) on its bank (*Mahābhārata*, I, ch. 176). See Kalmāṣapāda.

VIPAŚCIT, ("the wise"), the name of king. The story of the pious king Vipaścit is given in the *Mārkaṇḍeya Purāṇa* ch. 15.

Vipaścit, for a minor fault (neglecting to cohabit with his wife at the time suitable for conception), was sent to hell for an instant. When the servants of Yama, the god of death, wanted Vipaścit to leave hell and start enjoying the results of his good deeds in heaven, all the sinners in hell started wailing that he should not go, for, they said, "The air that clings to thy body gladdens our mind, and entirely dispels the burning and the sufferings and pain from our bodies." The servants of Yama explained to the king that it was due to the many meritorious and charitable acts that he had performed that the "air that clings to thy body brings gladness." On hearing this the king refused to leave hell as long as the persons there were in sore suffering. Then the gods appeared and requested him to leave hell, but Vipaścit would not go. He wanted to know how many his good deeds were. He was told that these were as many as the drops of water in the sea. The king then said that he would like the results of his good deeds to be shared by the sufferers in hell. The gods relented, and while Vipaścit went to heaven, all the inmates of hell were released from pain.

Vipaśyanā, (Pali, Vipassanā), "insight", "inward vision", one of the two principal factors in the attainment of enlightenment; the other is *samatā*, or quietening of the mind *Vipaśyanā*, in the sense of transcendental insight into, or analysis of, the nature of things, is regarded as more important. It is by *vipaśyanā* that the Buddhist truths concerning suffering (*dukkha*), imper-

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manence (*anicca*) and impersonality (*anatta*) of all existence are seen and acknowledged.

VIPRACITTI, a son of Kaśyapa and Danu (*Mahābhārata*, I, ch. 65).

Vīra, "heroic", is a *rasa* (q.v.) or a sentiment in poetics. Its *vibhāva* (determinants) are power, good conduct, determination, courage, infatuation, cheerfulness, polity, astonishment, might, and the like. It is based on *utsāha* (energy) as its *bhāva* (permanent state). The *sañcārī bhāva* (transitory states) of this *rasa* are assurance, arrogance, contentment and joy (*Daśarūpa*, IV, 79).

VĪRA BALLĀLA, (1173–1220), also known as Ballāla II, was the grandson of the Hoysala king Viṣṇuvardhana (q. v.). He extended his dominions by conquest, and in 1193, declared himself the ruler of his territories as an independent king.

VĪRABHADRA, name of a demigod or *gaṇa* (attendant) of Śiva. Dakṣa was performing an Aśvamedha. He had invited all the gods, but had deliberately left out Śiva. Angry at this, Śiva created Vīrabhadra who came out of his mouth, and then went out and destroyed the *yajña* of Dakṣa (*Mahābhārata*, Śānti *P.* ch. 284).

VIRĀDHA, a *rākṣasa* whom Rāma, Śitā and Lakṣmaṇa met in the Daṇḍaka forest. He tried to carry away Śitā. Rāma and Lakṣmaṇa could not kill him by arrows for he had been made indestructible by arrows by a boon of Brahmā. So they dug a hole and killed him by burying him in it. There arose from the earth a beautiful person who said that he was a *gandharva* and his name was Tumburu (q. v.). Kuvera had condemned him to the life of a *rākṣasa* from which Rāma had rescued him (*Rāmāyaṇa*, III, ch. 2–4).

VIRĀJ, ("ruling far and wide", "supremely pre-eminent"). The term occurs in the Puruṣa-sūkta of the Ṛgveda (X, 90.5), where Virāj is equated with Puruṣa by whom all things were engendered, celestial and terrestrial, transcendant and transient. From Puruṣa Virāj was born; and from Virāj Puruṣa was born.

In *Manusmṛti* (I, 32), Virāj is the first progeny of Brahmā who

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having divided his own substance in male and female produced from the female the male power Virāj who then produced the first Manu or Manu Svāyambhuva.

Vīraka Jātaka. This is the 204th story of the *Jātaka.*

Formerly, when Brahmadātta was the king of Vārāṇasī, Bodhisattva was a cormorant, named Vīraka, and lived near a lake. There was a drought in Kāśī, and a crow named Saviṣṭhaka, finding no food, went with his wife to where Vīraka lived, and, becoming his servant, ate of the fishes which Vīraka caught in the lake. Later, Saviṣṭhaka, in spite of Vīraka's warning tried to catch fish himself and was drowned.

VĪRAMITRODAYA, an encyclopaedic work by Mitramiśra. It treats law, medicine and several other subjects.

VĪRA NARASIṄHA, was the son of Narasa Nāyaka who was the regent of Vijayanagara, when the nominal rulers were the two sons of Narasiṅha Sāluva. After the death of Narasa Nāyaka, Vīra Narasinha ordered the murder of the surviving Sāluva prince, and became the founder of the Tuluva dynasty of Vijayanagara. He ruled from 1505 to 1509.

VĪRAŚAIVA, also called Liṅgāyata, i. e. *Liṅga* wearer, is the name of a South Indian sect ardently devoted to the worship of Śiva. They reject the caste system, emphasize the rights of women, avoid elaborate temple rituals in veneration of Śiva, and wear always about the body a small stone emblem (*liṅga* or *iṣṭa-liṅga*) signifying the presence of Śiva in the heart of each believer. The Vīraśaivas have two sub-sects, Viraktas and Gurusthalīs.

The Viraktas believe that Basava had a crucial role in founding and perpetuating the Vīraśaiva movement as a religion.

The Gurusthalīs believe that the religion is an ancient one, and it had five *ācāryas* or teachers who expounded the religion in the Kali-yuga. The names of these *ācāryas* are Revanārādhya, Marulārādhya or Marulasiddha, Ekorāma, Paṇḍitārādhya, and Viśvārādhya. They are said to have established five monasteries in Balehalli (modern Balehannur in Chikkamagalur district), Ujjain (in the Bellary district of Karnataka), Śrīśaila, Kedāra (in the Himālaya), and Kāsī (Vārāṇasī) respectively. The Gurusthalīs have a church type organization.

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Vīra-samvat, name of an era beginning in 527 BC, the year of death of Mahāvīra according to Jaina sources.

Vīrāsana, "hero-sitting", name of an *āsana* posture. The thighs are placed together and the left foot rests upon the right thigh and the left thigh on the right foot.

VIRĀṬA, name of a place about 80 kilometres north of Jaipur. (The place formerly called Bairat has been renamed Virāṭa). The Pāṇḍavas lived in disguise for one year in the court of the king of Virāṭa.

VIROCANA, ("shining), epithet of Candra, Surya, Viṣṇu, etc.

Virocana is also the name of a *daitya*. He was the son of Prahtāda, and father of Bali (*Viṣṇu-purāṇa*, I, 21.1).

Virocana Jātaka. This is the 143rd story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a lion and lived in a cave in the Himālaya. He granted a jackal the favour of being allowed to inform him of the presence of prey, the jackal being given a portion of the carcase in return of the service. In time he became proud and thought that he himself was capable of killing elephants and other animals. He begged the lion that he be allowed to kill an elephant. The lion reluctantly agreed to this, but the jackal, in his attempt to leap on the elephant missed his aim and fell on the ground where he was crushed to death.

Virodha, "contradiction", a figure of spaech in which contradictory properties are expressed of the same subject; the affirmation of the excluded middle. An example given by Bhāmaha is, "The royal sovereignty, cool in the shade of the city's environing groves, consumes his enemies." i.e., the king's "cool" sovereignty inflames his enemies. Rudrata gives the example, "O how that tender one causes my heart to break."

Writers on Poetics distinguish several types of *virodha*.

Virodhāvāsa, "appearance of paradox", a figure of speech in which two terms appear to contradict each other, and in which the contradiction is resolved by understanding one or the other as pun. Rudraṭa's example is, "Your arm is left (unpropitious

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for your enemies), although it is right (clever), Pralamba (pendant) although Balabhadra (strong), although Duryodhana (difficlut to fight), it is Yudhiṣṭhira (firm in battle)". (Pralamba and Balabhadra, and Duryodhana and Yudhiṣṭhira are enemics. Pralamba was an *asura* killed by Balabhadra (*Bhāgavata-P.*, Bk. X))

VIRŪDHAKA, name of a *dikpāla* of the southerly direction. See *Caturmahārājās*.

VIRŪPĀKṢA, "Deformed as to the eyes", an epithet of Śiva (because he is possessed of three eyes), *Kumārasambhava* (V.27). In Buddhism, Virūpākṣa is the name of the *dikpāla* of the westerly direction. See *Caturmahārājas*.

Viṣakanyā, "poison maid", a woman brought up on poison. Her embrace causes death. Rāṣasa in the play *Mudrā-Rākṣasa* had prepared such a maid, for the destruction of Candragupta, but Cānakya discovering the plot, diverted her to Parvata and caused his death.

VIŚĀKHA, a god, a son or form of Skanda. Once, fearing that Skanda would capture his position, Indra struck Skanda with *vajra*. It struck the side of Skanda, and there issued from it the youth Viśākha, armed with a dart and wearing celestial earrings (*Mahābhārata*, III, ch. 226). Viśākha is also the 38th of the 51 names of Skanda (*Ibid.* ch. 231). It is also a name of Śiva.

VIŚĀKHĀ (1), "Branched", is a *nakṣatra* (q.v.). The stars comprising this *nakṣatra* are alpha, beta, iota, and gamma *Librae*.

VIŚĀKHĀ (2), the chief among the female lay disciples of the Buddha. She was the wife of Puṇyavardhana, son of a *śreṣṭhī* (merchant prince) of Śrāvastī.

VIŚĀKHADATTA, author of the drama *Mudrā-Rākṣasa*. He mentions in the Prologue of this work that he was son of king Bhāskaradatta (or Pṛthu, according to some manuscripts) and grandson of Sāmanta Vaṭeśvaradatta. Nothing else is known about him. The earliest quotation from this work occurs in

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Daśarūpa (10th century). Passages from a drama, entitled *Devī-Candragupta*, are quoted 7 times in the *Nāṭya-darpaṇa* of Gunacandra and Rāmacandra (12th century). The work is attributed to Viśākhadeva, who is probably identical with Viśākhadatta.

VIŚĀLĀ, a name of Ujjayinī (*Meghadūta*, v. 30).

Viṣavānta Jātaka. This is the 69th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a snake-bite doctor. One day he was called to treat a man who had been bitten by a snake. The doctor ordered the snake to be brought out and then asked it to suck out the poison. The snake refused to do this even though it was threated to death by the doctor. Bodhisattva cured the man. He also taught morality to the snake and asked it not to harm any body.

Viṣavṛkṣa nyāya, the poison tree maxim. A man should not cut off even a poison tree if he had himself planted it (*Kumārasambhava*, II, 55),

Viśeṣa, speciality or specific individuality, species, a term in Vaiśeṣika *darśana*. It is one of the six original entities of which all things in the world are made up. See *padārtha*.

VISHNUPUR, in the Bankura district of West Bengal has a number of temples built during the 17th and18th centuries under the local Malla dynasty. The temples are constructed either of laterite (the Lālji aud the five-towered Madan Gopāl) or brick (Madan Mohan and the five-towered Śyām Rāi). The structures are generally square in plan, surmounted by a *śikhara* and, sometimes, corner towers. The roof is curved, like that of a thatched hut. A gallery surrounds the cella, and the other walls are covered with terracotta panels depicting religious scenes.

VISHVA BANDHU, was born on 30. 9. 1897 in Bhera, in District Shahpur (now in Pakistan). He was the Director of thh D. A. V. College, Lahore, and a renowned Vedic scholar. In 1924 he was made the Honorary Director for life of the Vishveshvaranand Vedic Research Institute which he reorganized. Hewas the

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General Editor, Shantakuti Vedic Series, D. A. V. College Sanskrit Series, Vishveshvaranand Indological Series, and Sarvanand Universal Series. He edited the Ṛgveda and the Atharvaveda with Sāyana-bhāṣya. He published a critical edition of the *Vālmīki Rāmāyaṇa* (North-western recension) in eight volumes, (1928-47). Among his other works are *Vaidika Padanukrama Kośa* (Vedic Concordance), 16 volumes (1935-65); *A Grammatical Ward Index to Ṛgveda*, (1963); etc. Vishva Bandhu died in 1973.

VISHVESHVARANAND VEDIC RESEARCH INSTITUTE, HOSHIARPUR, was started by Svāmīs Vishveshvaranand and Nityanand in 1903. The Svāmīs had taken upon themselves, as the soul mission of their lives, the preparation and publication of a comprehensive and dependable Vedic dictionary. The headquarter of the Institute moved from Simla to Mysore, and from there to Indore and finally to Lahore.

Nityanand died in 1914 at the age of 54. The work was in jeopardy until Acharya Vishva Bandhu, Director of the D.A.V. College Research Department took over the work in 1923 from the 73 year old Vishveshvaranand. After the partition, the Pakistan Government imposed a ban on the removal of all documents from Pakistan, but the workers of the Institute were able to take out about 20,000 kilograms of manuscripts and books from Lahore. The Institute was moved to Hoshiarpur.

The Institute publishes a journal. It has published the texts of a number of ancient works. The work on the Dictionary is going on.

Viśiṣṭādvaita, ("Qualified Non-Dualism" or "Nonduality of the Qualified"), one of the principal schools of Vedānta. Its chief exponent was Rāmānuja, whose aim was to present the theistic account of reality (Brahman). He interprets the relationship between the unitary and infinite Brahman and the plural and finite world in a novel way: the relation between the infinite and the finite is like that between the soul and the boody. A person is a unitary being, even though eternal self can be distinguished from the psycho-physical organism (body). Likewise God and world constitute a unity, but God is,

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nevertheless, distinguishable from the world, which functions as his 'body' and subserves his purpose. Hence non-duality is maintained, while differences can still be stated. Soul and matter are totally dependent on God for their existence, as is the body on the soul.

Viṣkambha(ka), in a drama, is the explanatory scene which is presented by middling characters and is for the purpose of condensing. It explains parts of the story that have happened or are about to happen (*Daśarūpa*, I, 116).

Viṣkambha-parvata, a mountain range supporting the mount Meru. There are four such mountains. They are Mandara in the east, Gandhamādana in the south, Vipula in the west and Supārśva in the north. The lakes Aruṇoda, Mānasa, Sitoda or Śītoda, and Bhadra are situated in them, respectively. *Matsya-purāṇa*, Ch. 113; *Vāyu-P*, chs. 35-36.

VIṢṆU, one of the great deities of Hinduism. He is the protector and preserver of the world, and restorer of *dharma* (moral order). With Brahmā, the creator, and Śiva, he forms a kind of trinity, or alternative representatiou of ultimate reality (*trimūrti*). Viṣṇu is a deity in the Ṛgveda also. Six *ṛks* in the hymn (I.22) describe Viṣṇu: he travelled with seven rays; he took three strides across the world with his dust laden feet; he is the protector and he moved round (the world) in three strides upholding the *dharma*; he is a suitable friend for Indra; etc. Viṣṇu's name occurs also in other places of the Ṛgveda, e. g., 1, 154; I, 155; etc. Viṣṇu of the Ṛgveda is usually thought to be a solar god, but his position is minor compared to that of Indra, Agni, Varuṇa, etc.

The status of Viṣṇu started rising from the period of the *Brāhmaṇa*s itself; and by the time of the epics and the *Purāṇas* he rose to the rank of the supreme spirit. He is identified with Kṛṣṇa (*Mahābhārata*, Śānti P. ch. 43) and Nārāyaṇa, Viṣṇu in later days is known chiefly through his *avatāra*s (incarnations), particularly Rāma and Kṛṣṇa. The Vedic legend of his three strides across the world formed the mythology of his Vāmana *avatāra*.

Viṣṇu images depict him either sitting, often in the company of

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his consorts Lakṣmī (also called Śrī) and Bhūmidevī; or standing holding various attributes in his four hands, or reclining on the coils of the serpent Śeṣa, asleep on the cosmic ocean during the period between the periodic annihilation and renewal of the world. He has the *Śrīvatsa* (q. v.) mark on his chest, and around his neck he wears the jewel known as Kaustubha (q. v.). See also Caturviṇśati-mūrti.

VIṢṆU (2), one of the 20 writers of original *Dharmaśāstra*s (q.v.). A *Viṣṇudharmasūtra* exists. It is divided into 100 chapters. Nearly 160 rules given in it are same as in the *Manusmṛti*. Kane suggests that the older portions of this work might be dated between 300 and 100 BC.

VIṢṆUDHARMOTTARA, is a *Upa-purāṇa*. Sometimes it is given out as a part of the *Garuḍa-purāṇa*. Alberuni who quotes from it repeatedly, calls it "Viṣṇudharma".

Viṣṇudharmottara is a Kashmiri Vaiṣṇava book of encylopaedic character. It is in three sections. The first section deals with the usual themes of the *Purāṇa*s, viz., creation, cosmology, genealogies, etc. The second section deals with law, administration, medicine, astronomy, astrology, science of war, etc. The third section treats grammar, poetics, dancing, music, sculpture, architecture, etc. The work is thought to have been compiled between the 7th and 10th centuries.

VIṢṆUGUPTA. The *Arthaśāstra* has 150 chapters. At the end of each of these chapters, the author gives his name as Kauṭilya. The last two sentences at the end of the work are:

"The Fifteenth Book, "Plan of Treatise" of the *Arthaśāstra* of Kauṭilya, is thus brought to a close.

"Having seen discrepancies in many ways on the part of the writers of commentaries on the *śāstra*s, Viṣṇugupta himself has made (this) *Sūtra* and commentary"

It has been surmised from the above that Viṣṇugupta was another name of Kauṭilya.

VIṢṆUKRĀNTA, name of one of the three regions into which India is divided in certain Tantra texts. The other two are Aśvakrānta and Rathakrānta. Viṣṇukrānta extends from the Vindhya to Caṭṭala (Chittagong) (*Śaktimaṅgala-tantra*).

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VIṢṆUKUNDIN, name of a dynasty which ruled in Andhra from c. AD 500 to the middle of the 8th century. One of the kings of this dynasty, *Mahārāja* Mādhava-varman I, is credited with having performed eleven *Aśvamedhas*, and 1,000 other sacrifices.

VISṆU-PURĀṆA, also called *Vaiṣṇava-purāṇa,* is listed as the third *Purāṇa* in the text (III, ch. 6) of this work itself. This is the main work of the Vaiṣṇavas or Viṣṇu-worshippers, and is frequently quoted as an authority by Rāmānuja in his commentary on the *Vedāntasūtras.* Viṣṇu is praised in this work as the highest being, as the one and only god, with whom Brahmā and Śiva are one (I, ch. 8). This work approaches most closely to the old definition of *Purāṇa,* containing very little that is not included in those "five characteristics". This *Purāṇa,* along with the others, was composed by Vyâsa, but written down in the present condensed form by Parâśara (III, ch. 6, vv. 15 and 20). The work is believed to be of great antiquity.

VIṢṆUŚARMAN, traditionally known as the author of the *Pañcatantra.* Practically nothing is known about him.

VIṢṆUSVĀMIN, traditional founder of the *Viśuddhādvaita* (q.v.) school.

VIṢṆUVARDHANA, (AD 1110–52), also known as Biṭṭiga or Biṭṭideva (Sanskrit, Viṣṇudeva), is regarded as the maker of the Hoysala kingdom. He was a great conqueror and extended his kingdom to cover most of Karnataka. He had adopted the Vaiṣṇava teachings of Rāmānuja and proclaimed himself a Vaiṣṇava. His records declare him to be a feudatory of the Cālukya emperor Somesvara III, and he never assumed independence.

VIṢṆUVARDHANA I, also called Kubja-Viṣṇuvardhana, was the younger brother of the Cālukya king Pulakeśin II of Bādāmi. he was made the *yuvarāja* and served as the viceroy of his brother first in the South Marāthā country, and later when Pulakeśin conquered parts of the eastern coast, in Veṅgi. After some time he assumed the title of Mahārājā, and became the founder of the line of Eastern Cālukyas or Cālukyas of Veṅgi

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Viśrānti, "composure", "repose", the equanimity of mind which comes to an enjoyer of *rasa* in poetry. The attitude is described also by the terms, *camatkāra-nirveśa* (awakening of poeticcharm), *rasanā* (relish), *āsvāda* (taste), *bhoga* (fruition), *samāpatti* (accomplishment), and *laya* (fusion).

VIŚRAVAS, son of Prajāpati Pulastya. He was as great a sage as Pulastya himself. He married Devavarṇinī, a daughter of the sage Bharadvāja. Kubera was their son. Later Kaikasī, daughter of a *rākṣasa*, came to Viśravas and requested him to make her his wife. Viśravas agreed. Rāvaṇa, Kumbhakarṇa, Vibhīṣaṇa and Śūrpanakhaā were born of this marriage (*Rāmāyaṇa*, VII, chs. 2 and 9). According to the *Mahābhārata* (III, chs. 273-74), Vaiśravaṇa, i. e., Kubera, was the son of Pulastya. Kubera loved his grandfather Brahmā. This offended Pulastya who reproduced half of himself as Viśravas who was also all the time angry with Kubera. In order to recover his favour, Kubera gave Viśravas three *rākṣasī* handmaids: Puṣpotkaṭā, the mother of Rāvaṇa and Kumbhakarṇa; Mālinī, the mother of Vibhīṣaṇa; and Rākā, the mother of Khara and Śūrpanakhā.

Viṣṭi, name given to certain *karaṇas* (q. v.). A *karaṇa* is half a *tithi* (lunar day). Thus there are 60 *karaṇas* in a lunar month. But the number of names of *karaṇas* are only 11. Thus several *karaṇas* have the same name. Viṣṭi is the name given to eight of them. For instance, it is the name of the first half of the 8th of the bright fortnight, and also of the first half of the full moon. The astrologers regard the period of *viṣṭi* as dangerous, and describe it as having the form of a cobra.

Viśuddha, name of the fifth *cakra* (q. v.). Situated near the throat, it is a lotus with 16 petals whose colour is that of dark smoke.

Viśuddhādvaita, another name of the *Śuddhādvaita* school. Viṣṇusvāmin is regarded by tradition as being the earliest founder of the school which was regenerated by Vallabha. Practically nothing is known about Viṣṇusvāmin and his views; and Vallabha never mentions him.

VISUDDHIMAGGA, an encyclopaedic work on Buddhist doctrine

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by Buddhaghoṣa. It is written in three parts: conduct, concentration (mental training) and wisdom. It is the first work that Buddhaghoṣa wrote after his arrival in Sri Lanka. The work established his reputation as a scholar.

VIŚVA-DEVA (S), are *gaṇadevatās* (q. v.), minor deities. They are generally said to be ten in number. They are sons of Dharma and his wife Viśvā (*Harivaṇśa*, III, 31-2). According to the *Mahābhārata* (XIII, Ch. 91), the number of Viśvadevas is 63, and they partake in the offerings at a *śrāddha*.

VIŚVA-BRAHMĀ, is the best preserved temple of Ālampur (q. v.). It is a Śiva temple of the *Nāgara* type with ribbed *śikhara*. The shrine has an ambulatory preceded by two pillared halls with elaborate carving on the sides of the columns and ceiling. The niches around the circumference of the temple contain various representations of Śiva.

VIŚVAKARMĀ, architect of the gods. He is the son of the eighth Vasu, Prabhāsa and Yogasiddhā, the sister of Bṛhaspatī. He is a master of a thousand crafts and greatest among the creator of arts (*Viṣṇu-purāṇa*, I, 15.118-120). Viśvakarmā (Pali, Vissakamma, Vissukamma) is the architect of the gods in Buddhism also; but there it is the name of an office and not a personal name. Thus the Suruci Jātaka says that Ānanda was the Viśvakarmā of that period.

VIŚVĀMITRA, the reputed *ṛṣi* of most of the hymns of the second *Maṇḍala* of the Ṛgveda. These hymns are addressed either to Agni or to Indra.

Viśvāmitra appears in the epics also, particularly in the *Rāmāyaṇa*. The *rākṣasas* were harassing him in his hermitage. He went to Daśaratha and asked him to let Rāma and Lakṣmaṇa accompany him to his place and kill the *rākṣasas*. The two boys went with Visvāmitra and killed them. Viśvāmitra then took the boys to Mithilā where Rāma married Śita, and his brothers married the sister and cousins of Śita. The story of Viśvāmitra's earlier life was related in the court of Janaka. Viśvāmitra, son of Gādhi, was a Kṣatriya king. Once he had gone to the hermitage of Vasiṣṭha and taken away by force his cow, Śabalā. Vasiṣṭha with his power as a Brāhmaṇa

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utterly defeated Viśvāmitra. The latter then performed austerities for thousands of years, and finally with the blessing of Brahmā became a Brāhmaṇa (*Rāmāyaṇa*, I, chs. 19 to 65).

Śakuntalā was the daughter of Viśvāmitra and Menakā, an *apsaras* sent by Indra to beguile Viśvāmitra from his austerities (*Mahābhārata*, I, ch. 71).

VIŚVANĀTHA, (14th century), author of the *Sāhitya-darpaṇa* was an inhabitant of Orissa. He mentions in his work that both he and his father held high offices, and had the title *Sāndhivigrahika-mahāpātra*. Most probably this was in the court of the king of Kaliṅga.

Viśvantara Jātaka, (Pali, Vessantara Jātaka) This is the 547th story of the *Jātaka*.

Bodisattva was once born as the son of Saṅjaya, king of Śivi whose capital was Jetuttara. His name was Vessantara. He was a generous person, and never refused gifts to anybody. Once there was a great drought in Kaliṅga. People from there came and begged for Vessantara's white elephant, which had the power of making rain to fall. Vessantara gave away the elephant to them. The citizens of Jetuttara were annoyed at him for this. They demanded from his father that Vessantara should be banished. Accordingly Vessantara was banished. His wife Mādrī and his children accompanied him. They lived in a forest. An old Brāhmaṇa had been sent by his young wife to fetch slaves for her. This man came and asked Vessantara for his children as slaves. Vessantara gave away his children to him. Śakra appeared before Vessantara and allowed him eight boons. Among the boons Vessantara asked were that he be recalled to his father's city and that his means of giving should never fail. Meanwhile his father had bought his children from the Brāhmaṇa who had taken them away. When Vessantara returned with his wife to the capital there was great rejoicing. Śakra sent down showers of precious things. Vessantara was thus able to practise his generosity to the end of his days. After his death he was born in Tuṣita.

The Buddhists consider this Jâtaka as a sacred one, for Vessantara was the last birth of Bodhisattva in the human form. In the next birth he was born as Siddhārtha Gautama who

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became the Buddha. The story of this Jātaka forms the subject of dramatic performances in Burma and Tibet. The story occurs in the *Jātakamālā* (10) also.

VIŚVAPRAKĀŚA, is a homonymous lexicon with the words arranged in the alphabetical order of the final consonants. Maheśvara, its author, states in the last verse that it was composed in AD 1111. The *Anekārthaśabdakośa* of Medinikara appears to be a mere remodelling of this work.

VIŚVARŪPA (1), ("Having all forms"), an epithet of Viṣṇu or Kṛṣna.

VIŚVARŪPA (2), author of *Bāla-krīḍā*, a well-known commentary on the *Yājñavalkya-smṛti*

Viśvāsa-bhojana Jātaka. This is the 93rd story of the *Jātaka*.

Formerly, when Bradmadatta was the king of Vārāṇasī, Bodhisattva was a rich merchant. He had a herdsman to guard his cows in a forest shieling. They gave but little milk, through the fear of a lion in the forest. The merchant, knowing that the lion loved a doe, had her caught and her body rubbed with poison. When she returned to the forest, the lion licked her body and died.

VIŚVĀVASU, a chief of the *gandharvas*, and father of Madālasā (*Mārkaṇḍeya-purāṇa*, 21. 28).

VIŚVEŚVARA, "Lord of all", a name of Śiva, name of the *Jyotirliṅga* (q.v.) at Vārāṇasī.

VIŚVEŚVARA BHAṬṬA, author of *Madana-pārijāta*. See Madanapāla (2).

VĪTAHAVYA, also called Haihaya, was a king. He had 10 wives and 100 sons. The sons attacked Haryaśva king of Vārāṇasī, slew him and returned to their own country. Haryaśva's son Sudeva became king of Vārāṇasī. Vītahavya's sons attacked him also and slew him. The next king Divodāsa, son of Sudeva, fought with the sons of Vītahavya for 1,000 days and then took refuge in the retreat of Bharadvāja, his priest.

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Bharadvāja performed a *yajña* and as a result a son Pratardana was born to Divodāsa. Pratardana attacked the sons of Vītahavya and killed them. Vītahavya fled and took refuge in the hermitage of Bhṛgu. Pratardana requested Bhṛgu to surrender Vītahavya. Bhṛgu said," "There is no Kṣatriya in this hermitage; they who are here are all Brāhmaṇas." Pratardana returned home and Vītahavva became a Brāhmaṇa in consequence of Bhṛgu's statement (*Mahābhārata*, XIII, ch. 30)

(Vītahavya and Viśvāmitra were the only two Kṣatriyas who could change their *varṇa* and become Brāhmaṇas.)

VITASTĀ, the name in the Ṛgveda (X, 75. 5) of the modern Jhelum. The Greeks called it Hydaspes.

Vīteccha Jātaka. This is the 244th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a wise hermit living in a hut on the bend of the Gaṅgā. A pilgrim, a clever disputant, came to try and defeat him in debate. The hermit asked him whether he would have a drink of the water of the Gaṅgā. The pilgrim, in order to start a debate, asked what was Gaṅgā, was it sand or water, this bank or that. The hermit said that if water and sand and both the banks were left out, then where would Gaṅgā be. The pilgrim ran away at this answer.

Vīthī, "a road", " series of sub-divisions", name of one of the ten forms of drama. (See *Daśarūpa*.) A *vīthī* is written in a gay style. Usually, it has oniy one Act with an opening and a conclusion. The main sentiment or *rasa* in this form of drama is erotic, but one should touch upon other sentiments as well (*Daśarūpa*, III, 62).

VIṬHOBĀ, also called Viṭṭhala, is the name of a god who is regarded as a form of Viṣṇu. His temple at Paṇdharpur, on the south bank of the Bhīma in the Sholapur district of Maharashtra, is the most famous Viṣṇu temple of western India. The image of the god is made of stone and is a little over a metre in height. He stands in the *samabhaṅga* pose with his two hands on the hips. The name of his wife is Rukmābāyi (Rakhumāi).

VIṬṬHAL NĀTHA, (b. 1515-1585) was the younger son of

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Vallabhācārya, and succeeded as the leader of the sect founded by his father, on the death of his elder brother in 1563. It was Viṭṭhal Nāth who organised the sect and established it on a firm footing. He travelled widely especialiy in Gujarat, and spread the sect in these areas.

VIVĀDA-BHAṄGĀRṆAVA, a digest of Hindu Law prepared by Jagannātha Tarkapañcānana (q. v.) at the end of the 18th century.

VIVĀDA CANDRA, a work of high authority on Hindu Law in Mithilā. It was composed by Misarū Miśra in the first half of the 15th century under the patronage of Lachimā Devi, a princess of Mithīlā.

VIVĀDA RATNĀḲARA, forms a part of the *Smṛtiratnākara* of Caṇḍeśvara.

Vivādī, dissonant note. *Svaras* at an inteaval of two *śrutis* from the *vādī*, the principal note of the *rāga* are called *vivādī*.

VIVĀGASUYAM, (Sanskrit, Vipāka-Śrutam), "The text of the ripening (of actions)", is the 11th Aṅga of the Jainas. It contains legends on the retribution of good and evil deeds of the former births of various persons.

Vivāha, "marriage", is one the *saṇskāras* (rites). The *Dharma-Śāstras*, for instence, the *Manusmṛti* (ch. III), describe eight forms of marriage, not all of which are recommended forms.These eight forms are: Brāhma, Daiva, Ārṣa, Prājāpatya, Āsura, Gāndharva, Rākṣasa, and Paiśāca (qq. v.).

In South India, the centṛal part of a marriage rite is tying the *tāli*; in other perts of the country a marrige is complete with *pāṇi grahaṇa* ("taking the hand") and/or *saptapadīgamana* ("walking seven steps together").

VIVEKA-CŪḌĀMAṆI, a work, in verse, on Vedānta philosophy, attributed to Śaṅkarācārya.

Vivarta, an apparent or illusory form, an unreal appearence caused by *avidyā* or human error. According to the Vedāntins, the whole world is a mere illusion, an unreal and illusory appearance,

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while Brahman is the only real entity; as a serpent (*sarpa*) is a *vivarta* of a rope (*rajju*), so is the world a *vivarta* of the real entity Brahman, and the illusion is removed by *vidyā* or true knowledge.

VIVEKĀNANDA, also cslled Narendranāth Datta, was born in Calcutta on 12. 1. 1863. He passed his B. A. examination in 1883, but could not continue with formal education due to family circumstances. Near about 1880 he came into contact with Rāmakrishna and was greatly influenced by him. Shortly thereafter, he became Rāmakrishna's principal disciple, and on his death on 16. 8. 1886, he became a *sannyāsī* and adopted the name Vivekānanda. Along with the other disciples of Rāmakrishna, he founded a monastery at Barānagar near Calcutta. In 1893 he appeared in Chicago as the Hindu representative to the World Parliament of Religions. He so captivated the assembly that a newspaper account described him as "an orator by divine right and undoubtedly the greatest figure in the Parliament". Vivekānanda established the headquarters of the Rāmakrishna Order in 1898 at Belur Math on the Gaṅgā near Calcutta. Self-perfection and service were his ideals while he lived, and the order stresses these goals today, dispensing assistance both matereal and spiritual.

Vivekānanda believed that Western science could ameliorate India's lack of material progress, and Ind a's spirituality could benefit the West enormously. Vivekānanda wrote many works both in Bengali and English Some of these are: *Karmayoga*, *Rājayoga*, *Jñānayoga*, *Bhaktiyoga*,, etc. He died at Belur Math on 4. 7. 1902.

VOGEL, Jean Phillippe was born in Holland on 9. 1. 1871. He served the Archaeological Survey of India for 13 years. In 1914 he was appointed Professor of Sankrit and Indian Archaeology in Leyden. He died in April 1958. Some of his works are: *Indian Serpent Lore*, 1926; *Buddhist Art in India*, 1939; *Ein Indisch Fabelbock*, 1912; etc.

VOPADEVA, see Bopadeva.

Vrata, vow, a religious rite or austerity. This may consist of fasting, some other penance, bathing in a sacred river. etc. A *vrata*, is

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performed either on certain occasions, such as an *ekādaśī* (q. v.), or at any time for the removel of sin (see *Cāndrāyaṇa*) or for getting some desired object. In fact, most of the *vratas* practised in medieval and modern times are *kāmya*, i. e., performed for the purpose of securing some objects in this world or sometimes the next world or both. For instance, the *Agnipurāṇa* mentions *dharma* (*puṇya*), progeny, wealth, beauty or good fortune, virtues, fame, learning, long life, health, purity, enjoyment of pleasures, heaven and *mokṣa* as the objects to be sought by the observance of *vratas*.

There is an immense literature on *vratas*. Some of the *Purāṇas* contain thousands of verses on *vrata*. "On a modest calculation the *Purāṇas* eontain about 25,000 verses at least on *vratas*." (Kane, *History of Dharmaśāstra*, V, p. 57).

It is difficult to draw a strict line between *vratas* and *utsavas* (religious festivals). What are called *utsavas* have also an element of religious rites, and conversely, many *vtatas* have some element of being festivals.

See also veda vrata.

Vrātya, perhaps meant to the Vedic people those who did not follow the Vedic religion. The 15th Book of the Atharva Veda is concerned mostly with the Vrātyas, who are mentioned as not a very desirable people; but the language of this Book is obscure, and it is not very clear who the Vrātyas actually were. In later days, a Vrātya was almost an outcaste. Manu (II, 39) defines a Vrātya as one who though born in one of the upper three *varṇas*, had not had his *upanayana* (initiation) within the prescribed age limits.

VṚDDHAGARGA SAṆHITĀ, a work which deals mainly with astrology, but contains astronomical topics also. It is quoted by Varāhamihira, and, therefore, belongs to the early centuries of the Christian era. A verse in it says, "The Greeks are barbarians, but science is firmly established among them: they are on this account honoured equally as sages."

VṚDDHAKANYĀ, "old virgin", a mind born daughter of the sage Kūrṇigarga. She was beautiful. She did not marry as she did not see a husband worthy of her. When her father died she engaged herself in penances. When she was old and could not

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move, she set her heart upon departing for the other world. Nārada told her that she had no region of blessedness to obtain, not having cleansed herself by the rite of marriage. She then went to a concourse of *ṛṣi*s, and said that she would give her penances to him who would accept her hand in marriage. Gālava's son, the *ṛṣi* Śṛṅgavāhana, accepted her hand on condition that he should live with her only one night. On that night she became a beautiful young lady, and Gālava's son became very happy. In the morning, after blessing the spot as a *tīrtha*, she departed for heaven. He soon followed her, moved by sorrow (*Mahābhārata*, IX, ch. 53).

Vṛddhakumāri-vākya nyāya, the maxim of the old spinster's boon; i. e., asking such a boon as will cover all one wishes to have. An old spinster, when asked by Indra to choose a boon, said, "Let my sons have meals of plenty of rice, milk and *ghī* from gold plates". This boon, if granted, would give her husband, progeny and abundance of corn, cattle and gold.

VṚDDHA VASIṢṬHA SAṆHITĀ, is an old work on Astrology. It covers the entire sphere of the subject.

VṚJJI, (Pali Vajjī), see Vajjī.

Vṛka Jātaka. This is the 300th story of the *Jātaka*.

In former times, Brahmadatta was the king of Vārāṇasī. Bodhisattva was at that time born as Śakra. A wolf lived on a rock near the Gaṅgā. Once during the winter there was a sudden flood, and water surrounded the rock. The wolf, unable to escape, decided to keep the holy day. Śākra appeared before him in the guise of a goat, and the wolf, forgetting his holy day, chased him round and round the rock. Finding he could not succeed in catching him, the wolf expressed his joy that his holy day had not been violated. Śakra hovering above him, rebuked him for his weakness.

VṚKODARA, "wolf-bellied", an epithet of Bhīma, so called from his enormous appetite. The commentator Nīlakaṇṭha says an *agni* (fire), named Vṛka (wolf), resided in his belly.

Vṛkṣadharma Jātaka, (Pali, Rukkhadhamma Jātaka). This is the 74th story of the *Jātaka*.

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In former times, when Brahmadatta was the king of Vā āṇasī, Śakra, on the death of the first Vaiśravaṇa, appointed another god in his place. The new king ordered the tree-gods to choose their abodes. Bodhisattva was a tree-god in a *śāla* grove. He advised his kinsmen to choose trees near his own. Some did not follow his advice and dwelt in lonely trees. A tempest came and uprooted the lonely trees; the trees in the grove were unscathed.

Vṛkṣāyurveda, plant science. Two texts of works on this subject are found. One is by Parāśara, and the other by Surapāla. Both of them are said to be earlier than the 12th century. The works have not been printed.

Chapters on plant science are found in the *Agni-purāṇa* (ch. 282), the *Arthaśāstra* (II, ch. 24), and the *Bṛhatsaṇhitā* (ch. 55). These refer to selection and procurement of viable seeds, choice of proper soil, planting, grafting, pruning, cultivation, rotation of crops, etc.

VṚNDA, author of the medical work *Siddhayoga,* also called *Vṛndamādhava.* Cakrapāṇidatta (11th century) appears to have borrowed large portion of Vṛnda's work in his own work. Vṛnda is thus placed in the 9th or the 10th century.

VṚNDĀVANA, a forest grove near Mathurā, where Kṛṣṇa passed his childhood and the early days of his youth. Vṛndāvaṇa, is now a township.

Vṛṣa, "bull", one of the three or four classes into which men are divided by writers on erotics. See *Aśva* (2)

VṚṢASENA, son of Karṇa. He fought bravely in the Kaurava army, but was ultimately slain by Arjuna (*Mahābhāratā,* VIII, ch. 86).

VṚṢṆI, a Yādava, he was son of Madhu who was descendant of the eldest son of Yadu. Kṛṣṇa, his descendant, was thus called Vārṣṇeya.

Vṛṣotsarga, letting loose a bull. It is usually done on the 11th day after the death of a person or on the day of the *śrāddha.* It

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may also be done on other specified *tithi*s. "By letting loose a dark coloured bull, by offering water mixed with sesame, and by lighting lamps in the rains a man becomes free from the debt he owes to the *pitṛ*s (manes)" (*Mahābhārata*, XIII, ch. 125, vv. 73-74).

VṚTRA in the Ṛgveda is the demon of drought. Indra struck him with thunder, broke the cloud cover of Vṛtra and made the water flow. (Ṛgveda, I, 32)

In the *Purāṇa*s, Vṛtra is a demon who defeated Indra and displaced him out of his heaven. Indra then built *vajra* (thunder) with the bones of Dadhīci and killed Vṛtra with it (*Mahābhārata*, III, ch. 100). See also Dadhyanc.

Indra is thus called Vṛtra-han or Vṛtraghna, killer of Vṛtra.

Vṛtta, a metre in general, especially a metre regulated by the number of syllables it contains. Most Sanskrit metres belong to this class. The other class of metres is called *jāti*; it is a stanza regulated by the number of syllabic instants in each quarter. Āryā (q.v.) is an instance of this class.

VṚTTA-RATNĀKARA, a work on prosody by Kedāra Bhaṭṭa. It describes 136 metres. Mallinātha uses this work; it was thus written in the 14th century or earlier.

Vṛtti, dramatic style or procedure (Bharata's *Nāṭyaśāstra*, VI, 25). These are of four kinds:

kaiśikī, the gay style, is delightful through its outward expressions of love, such as song, dance coquetry and the like;

sāttvatī, the grandiose style, is free from grief and is characterized by examples of virtue courage, self-sacrifice, compassion and uprightness;

ārābhaṭī, the horrific style, consists of deeds of magic, conjuration, conflict, rage, frenzy, and the like; and
bhārati, the eloquent style.

"The gay style is to be used in expressing the erotic sentiment; the grandiose style in expressing the heroic sentiment; the horrific style, on the other hand, in expressing the furious and odious sentiments; the eloquent style everywhere." (*Daśarūpa*, II, 95).

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Vyabhicārī-bhāva, same as *Sañcārī-bhāva* (q.v.).

VYADHARAPURA, capital city of Funan where, so far as is known, Indian culture was first established in Indochina. The city lasted from the 1st to the 6th centuries AD. Its site in Vietnam is about 200 kilometres from the mouth of the Mekong river. The city was the chief cultural centre of Indochina, and the rulers of the later Khmer Empire traced their origin to its kings.

VYĀḌI, an ancient grammarian. His name is mentioned in the *Mahābhāṣya* (VI, 2.36).

Alberuni gives the story of an alchemist Vyāḍi who accidently discovered a concoction which gave him power of flying and of making gold (*India*, I, pp. 189–191).

Vyāghra Jātaka. This is the 27nd story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the god of a tree. Near him in another tree in the forest, there was another tree god. A lion and a tiger roamed about in the forest; so no one dared to enter it for collecting wood. The second tree-god annoyed with the smell of rotting flesh of the animals killed by the lion and the tiger, assumed an awful shape in spite of Bodhisattva's advice and frightened away the lion and the tiger. The people finding that they had disappeared, began cutting down the trees. Then the foolish tree-god tried in vain to bring the animals back.

Vyāghrī Jātaka. This is the first story of the *Jātakamālā.*

In former times, Bodhisattva was born as a learned teacher. Once while rambling through the hills with his students, he saw a tigress so exhausted and hungry after giving birth to her cubs that she was going to eat them herself. Bodhisattva first thought of sending one of his students to get some flesh for her, but then thought that instead of getting the flesh of some other creature he should sacrifice his own body. So he jumped from a hill in front of the tigress, and she started devouring his lifeless body.

The story is not found in the *Jātaka.*

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Vyāhṛti, are the seven mystic words : *Bhūḥ*, *Bhuvaḥ*, *Svaḥ*, *Mahaḥ*, *Janaḥ*, *Tapaḥ*, and *Satyam*. See also Mahāvyāhṛti, and Gāyatrī.

Vyājastuti, "deceptive eulogy", a figure of speech in which apparent blame conceals real appreciation. An example given by Daṇḍin is, "O King, you have stolen *Śrī* (prosperity) from her former spouse and enjoyed her ! Can this deed be condoned in the scion of the Ikṣvāku clan ?" (Śrī is the wife of Viṣṇu).

Vyākaraṇa (1), "analysis, decomposition", the term for grammar in Sanskrit. *Vyākaraṇa* is considered the foremost *Vedāṅga*. This was represented by a succession of older grammarians whose work culminated in, and was made obsolete by the *Aṣṭādhāyī* of Pāṇinī.

The syntax or word order is not fixed in the Sanskrit language. Grammar, therefore, mainly consits of analysing a word and tracing it down to its verbal root. Similarly, a required word can be built up from a verbal root by adding suitable prefixes and suffixes, etc., as per definite rules. In this latter process the rules of a language are such that are acceptable to our organs of speech. Pāṇini's rules have fixed the Sanskrit language for all time. Later grammarians have accepted the methodology of Pāṇini, but have tried to simplify the Sanskrit grammar by omitting the grammar of the Vedic words, and also by generalization, etc. The only grammar which tried to build a new system was *Kātantra* (q.v.).

Vyākaraṇa (2), "prophecy, explicit statement", in Mahāyāna Buddhism, of a Buddha to a Bodhisattva, telling him that one day he too will be a Buddha. This includes some indication of the time at which it will happen, his name as a Buddha, the name of his area, etc.

Vyākhyāna-mudrā, "gesture of explanation, argumentation", name of a handpose performed with the right hand. The tips of the index finger and the thumb are pressed together, thus forming a circle, the tips of the fingers upwards. This *mudrā* is a gesture explaining or preaching. In the case of the Buddha it represents the exercise of his perfect wisdom and the performance of his vows. Another name for it is *Dharmacakra-mudrā*

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VYAKTI-VIVEKA, a work on poetics by Mahimabhaṭṭa. It is written in a polemical style. Its object is to demolish the *dhvani* theory of Ānandavardhana. The author tries to establish that *vyañjanā* or suggestion is nothing more than *anumāna* or logical inference.

Vyāla, "tiger", is a popular motif in temple sculpture. Sometimes it is a composite creature, with the head of lion, tiger, elephant, bird or other animal. The motif has been used from very early times. It occurs, for instance in the great *stūpa* at Sanchi, and in the Kuṣāṇa sculpture of Mathurā.

Vyāna, one of the five kinds in which *vāyu* a *doṣa* (q. v.) is divided. The *vyāna vāyu* moves all over the body, though its chief place is heart. It causes all movements of the limbs, eyes, etc. The diseases which affect the whole body are caused by the derangement of *vyāna*. (*Aṣṭāṅga-hṛdayam*, 1. 12, 6–7; *Suśruta-saṇhitā*, 1. 15.)

Vyañjanā "suggestion", the third of the three senses in which a word may be used. The other two are *abhidhā* (primary or literal sense), and *lakṣaṇā* (secondary or figurative sense).

Vyāntara (devatā), (deity) occupying an intermediate position; name, in Jainism, of some groups of inferior deities. They are of eight kinds: *kinnara, kimpuruṣa, mahoraga, gandharva, yakṣa, rākṣasa bhūta, piśāca.*

VYĀSA (1), traditional author of the *Mahābhārata* and the *Purāṇas*. He is also known as Vedavyāsa, as he is said to have arranged the Vedas. He was born on an island (*dvīpa*), and hence he is called Dvaipāyana (q. v.). On account of his dark (*kṛṣṇa*) complexion, he is sometimes called Kṛṣṇa Dvaipayāna.

VYĀSA (2), was according to the *Yājñavalkya smṛti*, one of the 20 great writers on *Dharma-śāstra* (q.v.). A work called *Vyāsa-smṛti* exists, and quotations are found in several ancient works from author (s) known as Mahāvyāsa, Vṛdhavyāsa, Laghuvyāsa, etc. Some believe that the Vyâsa, the author of the *Smṛti* was same as the author of the *Mahābhārata*.

Vyatīpāta, name of a particular conjunction of planets, i. e., a *yoga*.

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When the new moon occurs on a sunday, and the moon is on that day either in Śravaṇa *nakṣatra* or in Aśvinī, Dhaniṣṭhā, Ardrā or the first quarter of Aśleṣā, the conjunction is called a *vyatīpāta*. Another definition of *vyatīpāta* is, when on the 12th of the bright half the moon is in Hasta *nakṣatra*, Jupiter and Mars are in the sign of lion (*siṅha*) and the sun is in Aries (*meṣa*), it is a *vyatīpāta yoga*. The *yoga* defined by any one of the above is called a *Mahāvyatīpātā*. *Cakravarīī* kings like Māndhātā and Harṣa are born on such a day (*Harṣacarita*, IV) Vyatīpāta is also the name of a *yoga* in the *pañcāṅga* (q. v.). Such a *yoga* occurs 12, or sometimes, 14 times in a year. These are suitable times for performing a *śrāddha*.

Vyatireka, ("distinction"), an inverted simile, a figure of speech which consists in representing the subject of comparison (*upameya*) as superior to the object (*upamāna*) in some respects. Vāmana gives the example, "The lotus forest repudiated ! The new springtime has been put to shame ! Honey has became a mockery, the state of sweet satisfaction is ended, and poison in the guise of longing, has been put in the minds of lovers by your playful passionate, coquettish side glance."

Vyavahāra, "litigation", "lawsuit". According to the *Manusmṛti* (VIII, vv. 4-7), there are 18 titles which give rise to law suits

"4. Of those (titles) the first is the non-payment of debts, (then follow), (2) deposit and pledge, (3) sale without ownership, (4) concerns among partners, and (5) resumption of gifts,

5. (6) Non-payment of wages, (7) non-performance of agreements, (8) rescission of sale and purchase, (9) disputes between the owner (of cattle) and his servants,

6. (10) Disputes regarding boundaries, (11) assault and (12) defamation, (13) theft, (14) robbery and violence, (15) adultery,

7. (16) Duties of man and wife, (17) partition (of inheritance), (18) gambling and betting; these are in this world the eighteen topics which give rise to lawsuits."

It is interesting to note that while Manu considers non-payment of debts as the first cause of litigation, Kauṭilya says, "Marriage is the basis of all disputes" (*Arthaśāsıra*, Bk. 3, ch.2).

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VYAVAHĀRA CINTĀMAṆI, a work on judicial procedure by Vācaspati Miśra. Its four main topics are *bhāṣā* (plaint), *uttara* (reply), *kriyā* (evidence), and *nirṇaya* (judgment).

VYAVAHĀRA MĀTṚKA, of Jīmūtavāhana, is a work on a wide range of topics bearing on legal procedure and positive law. It forms the second part of a triology called *Dharmaratna*. The other two parts are called *Kālaviveka* and *Dāyabhāga*. The topics dealt with in *Vyavahāramātṛka* are: constitution of the courts of justice, the grades of courts, the four stages of judicial proceedings, arrest before trial, the role of the agents (or representatives), sureties for satisfaction of judgment, the order of hearings of suitors, the amendment of the plaints, etc. The author says that of the 18 titles of law, 14 are concerned with 'wealth', and the remaining four have their roots in *hiṃsā* (injury).

VYAVAHĀRA MAYŪKHA, same as *Mayūkha* (q. v.).

VYAVAHĀRA NIRṆAYA, by Varadarāja, is a comprehensive work dealing with both procedure (*vyavahāra-mātṛkā*) and substantive law (*vyavahāra*). It is a complete and self-contained work, and is held in high esteem in South India.

Vyāyoga, "military spectacle", one of the ten forms of drama. (See *Daśarūpa.)* A *vyāyoga* has a well-known subject and has (as principal characters) men that are well-known. The sentiments are the excited ones. It should represent a combat, not occasioned by a woman, as in the case of the victory of Paraśurāma (*Daśarūpa*, III, 60).

The *Saugandhika-haraṇa* of Viśvanātha, a protege of the Kākatīya ruler Pratāparudra (c. 1291–1322), is a lively one act *vyāyoga*. It is based on the *Mahābhārata* (III, ch. 146) story of Bhīma's encounter with his half brother Hanumān.

Vyūha (1), "emanation (of Viṣṇu)", a doctrine developed by the Pañcarātras. According to this theory of evolution, first Śakti, the female aspect of Viṣṇu was made manifest, then Vāsudeva (Kṛṣṇa), from whom proceeded Saṅkarṣaṇa (a name of Balarāma), from whom emanated Pradyumna (Kṛṣṇa's son) from whom evolved Aniruddha (Kṛṣṇa's grandson). Each of these

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*vyūha*s also correspond to one of the four quarters of the universe and the aspects of human personality.

Again from each *vyūha* three subsidiary *vyūha*s are said to appear. From Vāsudeva arise Keśava, Nārāyaṇa and Mādhava; from Saṅkarṣaṇa arise Govinda, Viṣṇu and Madhusūdana; from Pradyumna arise Trivikrama, Vāmana and Śrīdhara; and from Aniruddha arise Hṛṣikeśa, Padmanābha and Dāmodara. These twelve are regarded as the deities superintending eaeh month.

The four *vyūha*s fulfill three different functions, (1) the creation, maintenance and destruction of the world; (2) the protection of mundane beings; and (3) lending assistance to those devotees who seek to attain ultimate emancipation.

The *vyūha* doctrine was accepted by the followers of Rāmānuja, but was rejected by Madhva.

Vyūha (2), array of the army, arrangement of soldiers in a battle. The *Manusmṛti* (VII, 187) gives the names of seven types of *vyūha*s. Kauṭilya devotes a chapter (*Arthaśāstra*, Bk. X, ch. 6) on *vyūha*s. He describes in detail the various types of *vyūha*s and their sub-types. He also describes the method of countering the *vyūha* adopted by the enemy soldiers.

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W

Wah Gurn, "O Guru!" or "Hail Guru!", the proper exclamation of community of faith of the Sikhs.

WEBER, Albrecht Friedrich was born in Breslau, Germany on 17. 2. 1825. He was educated at the Bonn, Berlin and Breslau Universities. He spent some time in England and France for the further study of Sanskrit, and returned to Berlin in 1848 where he spent most of his life. The first volume of the *Śukla Yajurveda* edited by him was published in 1852. The second volume was published 10 years later. Weber took up the work of cataloguing the Sanskrit manuscripts of the Royal library at Berlin and published it in 1853. In 1856 he was appointed the Professor of Sanskrit at the Berlin University. He was pioneer in the study of the Prakrit languages, and he edited many texts on the Jaina religion. Throughout his life Weber wrote on many branches of Indology. One of his earlier works was the *History of Indian Literature* (1st ed. 1852, 2nd ed. 1876). He died in Berlin on 30. 11. 1901.

Weber Collection of Manuscripts. These were acquired by Rev. F. Weber, a Moravian Missionary in Leh in 1892. His curiosity had been aroused through a meeting with Lt. Bower on the latter's return journey to India (Journal of the Asiatic Society of Bengal, Vol. 62, 1893, pp. 1 ff.) These manuscripts, along with the Macartney manuscripts were found in the same *stūpa* from which the Bower manuscript had been found. The Weber manuscripts according to Hoernle may be an ancient translation of some Indian medical treatise into a Central Asian dialect. (See Macartney Manuscript.)

Western Indian bronzes, a style of metal sculpture which flourished in Gujarat and Rajasthan from the 6th to the 12th centuries

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and later. Most of these are images of Jaina *tīrthaṅkaras* and ritual objects such as incense burners and lamp bearers. The images are small in size, and were cast by the *cire-perdue* ("lost wax") process.

Western Indian painting, a style of miniature painting largely devoted to the illustration of Jaina religious texts of the 12th to the 16th centuries. Most of the paintings are found in Gujarat and Western Rajasthan; but examples have been found in Uttar Pradesh and Madhya Pradesh also. In Orissa, the style has persisted almost to the present. The school is characterized by simple, bright colours, highly conventionalized figures and wiry, angular drawing. A striking convention is the projecting "further eye" which extends beyond the outline of the face in profile.

WHITEHEAD, Richard Burton was born at Liverpool in U.K. on 6.1.1879 After obatining first class honours in Mathematics from the Oxford University in 1901, he joined the Indian Civil Service and was posted in the Punjab in 1903. He started taking interest in old coins and inscriptions found at that time in large numbers in that area, and soon became an expert on these. For 14 years he was official examiner of treasure trove for the Punjab Government. In 1910 he founded the Numismatic Society of India. His chief interest lay in the coins of the Indo-Greeks, the Mughals and the Durranis. He retired in 1922, and settled down in Cambridge where he continued his studies in numismatics. Whitehead died on March 4, 1967.

WHITE HORSE MONASTERY, (Chinese, Po-ma-sse), was established in Loyang, then capital of China shortly after AD 65. Dharmarakṣa and Kāśyapa Mātaṅga, the first Buddhist missionaries to go to China went there on the invitation of the Chinese emperor, in AD 65. They had with them a white horse laden with sacred texts and relics. The monastery built for them was named White Horse in memory of the horse. In course of time this monastery became a centre of Buddhist learning, and it played an important part in transforming the court religion into a popular one.

WHITNEY, William Dwight was born on 9.2.1827. He was

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educated at the Williams College. He started as a bank clerk, but later attracted by Sanskrit, he joined the Yale University in 1849. He then went to Germany and studied Sanskrit under Roth and Weber. In 1854, he joined as Professor of Sanskrit at Yale. He was also the Professor of Comparative Linguistics there from 1874. In 1856 he published the *Atharva Veda Saṇhitā* in collaboration with Roth. In 1879 he wrote a Sanskrit Grammar. Whitney died in New Haven in June 1894. His translation of the *Atharva Veda* was published posthumously. It was edited by C.R. Lanman.

WILSON, Horace Hayman was born in England on 26. 9. 1786. He was educated at St. Thomas Hospital, London. He arrived in Calcutta in 1808, and was at once attached to the Mint there, for his knowledge of chemistry and assay. He was Secretary of the Asiatic Society from 1811 to 1832. He studied Sanskrit, and translated the *Meghadūta* in 1813. He published *The Theatre of the Hindus* and *Sanskrit-English Dictionary*, besides contributing to *Asiatic Researches*. Wilson left India in 1832. In 1833 he was elected the first Boden Professor of Sanskrit at Oxford. He was Librarian of the India House in 1836, and Director of the Royal Asiatic Society from 1837 till his death on 8. 5. 1860. Wilson was considered the greatest Sanskrit scholar of his time.

WILSON. John was born on 11. 12. 1804 in Scotland. He was educated at the Edinburgh University, and thersafter he joined the Scottish Missionary Society. He was sent to India in 1829. He spent the rest of his life in Bombay. Wilson studied several modern Indian languages, and also Arabic, Persian and Sanskrit. He was the first British scholar to master the original Zend texts of the Parsis. He trained himself to become an archaeologist, epigraphist and antiquarian. He made a apecial study of the cave temples of western India. Wilson was President of the Bombay Branch of the Royal Asiatic Society from 1835 to 1842. He started the General Assembly Institution in Bombay in 1832. This later became the Wilson College. He died in Bombay on 1. 12. 1875. Among his works are: *Karla Caves*, *Memoir on Cave Temples, Lectures on Religious Excavation* of *West India*, etc.

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WOODROFFE, Sir John George. See Avalon, Arthur.

WINTERNITZ, Moriz was born on 23. 12. 1863 in Horn, a small town in Austria. He was educated at the Vienna University from where he received his Ph. D. on his thesis *Ancient Indian Marriage Ritual according to Āpastamba compared with the Marriage Custom of the Indo-European People.* In 1888, he went to Oxford and helped Max Muller, for two years, to prepare the second edition of the Ṛgveda. He left Oxford in 1899, and went to Prague as Lecturer in Indo-Aryan Philology. He continued in Prague in the German University after the first Great War. His greatest work was the *History of Indian Literature* in three volumes which he wrote from 1907 to 1922. From 1922 to 1923 he was a Visiting Professor at Santiniketan. At that time he gave guidance to the Bhandarkar Oriental Research Institute in preparing the Critical Edition of the Mahābhārata. Winternitz died on 9. 1. 1937. The total number of his books and essays is about 500.

WU-K' ONG, a Chinese traveller to India. He was sent on an official mission, in 751, to escort the Indian Ambassador who had gone to China from the kingdom of Kāpiśī. He entered Gandhāra, then under the kingdom of Kāpiśī, through the Gilgit valley. In Kāpiśī he was converted to Buddhism. Wu-k'ong spent several years in Kashmir probably studying Buddhist texts. He then visited several holy places in different parts of India and returned to China in 790. A short account of his travels has been preserved.

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Y

Yab-Yum, (Tibetan, "honourable father-honourable mother", father in the company of mother or in her embrace), a posture in which a god and his Śakti are represented in sexual intercourse. This form of religious manifestation is above all found in Nepalese and Tibetan Tântric Buddhism. Its esoteric meaning is the union of the male *upāya* and the female *prajñā*. See *upāya* (2).

YĀDAVA (1), a descendant of Yadu. Kṛṣṇa was born in this line.

YĀDAVA (2), name of a dynasey which ruled in Deccan from about the end of the 12th century for a little over 100 years. The dynasty was founded by Bhillama V who ascended the throne in 1185 and established his capital at Devagiri. The greatest king of this dynasty was Siṅghana. The last independent king of this dynasty submitted to Malik Kafur the general of Sultan Alauddin in 1309.

YĀDAVAPRAKĀŚA, author of the lexicon *Vaijayantī* lived in the 11th century in South India. He was a contemporary of Rāmānuja and may have been the same Yâdavaprakâśa who was the *Guru* of Rāmānuja in Conjeevaram.

YADU, son of Yayāti. His descendants were known as Yādavas (*Mahābhārata,* I, ch. 85).

Ya evam veda, "He who knows this", a common Upaniṣadic refrain (e. g., *Māṇḍūkya Upaniṣad,* 9, 10, 11, 12; etc.) suggesting compensation of some nature for one conversant with philosophic truth.

YAḤ, a *bījamantra* which, in the (Jaina) *śānti*-ceremony, refers to legs.

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Yajña, "sacrifice, oblation, offering". In Vedic religion *yajña* was sacrificial worship (as opposed to the *pūjā* in later Hinduism). Later *yajña* meant oblation.

YAJÑA, "sacrifice", personified as son of Ākūti (q. v.) and her husband Ruci, a Prajāpati. *Viṣṇupurāṇa*, I. 7. 20).

YĀJÑASENĪ, daughter of Yajñasena, Draupadī. Yajñasena was another name of Drupada (*Mahābhārata* I, ch. 166).

Yajña-sūtra, same as *yajñopavīta* (q. v.).

YĀJÑAVALKYA, a sage often mentioned in the *Bṛhadāraṇyaka Upaniṣad*.In one of the succession lists of teacher and disciple, given in this *Upaniṣad* (VI, 5. 3), Yājñavalkya is mentioned as the disciple of Uddālaka, and the name of Yājñavalkya's disciple is given as Āsuri.

Once Janaka king of Videha offered gold to the Brāhmaṇa who was the wisest among those gathered in his court, for a sacrifice. Yājñavalkya ordered his disciples to take away the cows. When the other Brāhmaṇas challenged him, he defeated them one by one in philosophical debates (*Ibid.*, III).

Yājñavalkya had two wives Kātyāyanī and Maitreyī (q. v.).

A sage named Yājñavalkya officiated as the *adhvaryu* priest in the *Rājasūya* performed by Yudhiṣṭhira (*Mahābhārata*, II, ch. 32).

YĀJÑAVALKYA-SMṚTI,, is, next to the *Manusmṛti*, the most widely used *Dharma-śāstra* work. Its contents are more or less the same as that of the *Manusmṛti*, but it is more systemetically arranged. As against 2700 verses in the *Manusmṛti*, it contains a little over 1000 verses. Kane thinks that the *Yājñavalkya-smṛti* is earlier than the 3rd century AD (*History af Dharmaśāstra*. I, 443).

Yajñopavīta, "the investiture with the sacred thread", which is done at the time of *upanayana*. But now it refers to the "sacred thread" itself. It is also called *yajñasūtra*. (sacrificial string"). "The sacrificial string of a Brāhmaṇa shall be made of cotton, (shall be) twisted to the right, and consist of three threads, that

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of a Kṣatriya of hempen threads, (and) that of a Vaiśya of woollen threads." (*Manusmṛti*, II, 44).

YAJURVEDA, is the third of the four Vedic *saṇhitās* (collections). It is a manual for the guidance of Adhvaryu priests. It consits of prayers and sacrificial formulas. These are partly in verses (*ṛc*), and partly in prose sentences. These latter are called *yajus*, from which the Yajurveda takes its name. The verses which occur are mostly found also in the Ṛgveda.

The Yajurveda consists of two closely connected but separate collections, known as the *Kṛṣṇa* (Black)–*Yajurveda* and *Śukla* (White)–*Yajurveda*. The chief difference between the two lies in the fact that the *Śukla–Yajurveda* contains only the *mantras*, i.e. , the prayers and sacrifial formulas which the priest has to utter, while the *Kṛṣṇa–Yajurveda*, beside the *mantras*, contain a presentation of the sacrificial rites belonging to them, as well as discussions on the same.

The *Kṛṣṇa–Yajurveda* is believed to be the earlier of the two. It has four recensions, but they are closely inter-related. The names of these four are: 1. *Kāṭhaka-saṇhitā*; 2. *Kapiṣṭhala-Kaṭha-saṇhitā*, preserved only in a few fragments of manuscripts; 3. *Maitrāyaṇī–saṇhitā*; and 4. *Taittirīya-saṇhitā*, the chief school in which the text was taught.

The *Śukla–Yajurveda* is also called the *Vājasaneyi-saṇhitā*. It has two recensions, the *Kāṇva* and *Mādhyandina*, but they differ very little form each other.

Yakṣa. The term occurs several times in the Vedas. The meaning of the term in the Ṛgveda (I, 190.4; IV, 3.13; etc.) is not clear. Sāyana inteprets it as a feast or holy practice. Whitney interprets *yakṣa* occurring in the Atharva Veda (VIII, 9.25; etc.) as monster.

The *yakṣa* in the *Purāṇas* and the epics are semi divine beings. They were born of Kāśyapa and Khasā (*Viṣṇu-purāṇa*, I, 21.25). The *yakṣas* were attendants on Kubera, the god of wealth (*Rāmāyaṇa*, VII, 14). A *yakṣa*, a servant of Kubera, is the principal character of Kālidāsa's *Meghadūta*.

The *yakṣas* appear to be originally non-Vedic divine beings. There were *yakṣa* temples in Magadha. One of them was visited by Mahāvīra, the Jaina *tīrthaṅkara* (*Bhagavati Sutta*,

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the 5th Aṅga.). Later the *yakṣa*s became the attendants of the *tīrthāṅkara*s, one *yakṣa* and one *yakṣiṇī* attending on each of the 24 *tīrthaṅkara*s.

In Buddhism the *yakṣa*s are the attendants of Jambhala, the Buddhist counterpart of Kubera. *Yakṣa*s appear occasionally in the *Jātaka* stories, where they are mainly sorcerers and eaters of human flesh.

Yakṣī or **Yakṣiṇī**, female counterpart of the *yakṣa*. Eight *yakṣī*s are mentioned in the retinue of Vasudhārā who is the Śakti of Kubera or Jambhala. Their names are Citrakālī, Dattā, Sudattā, Āryā, Subhadrā, Guptā, Devī, Sarasvatī.

YAKṢAGĀNA, Kannada and Telegu dance drama. The stories are taken from the epics and the *Purāṇa*s, and the presentation is done in colourful costumes. The earliest Telegu Yakṣagāna text is *Sugrīva-vijayam* (c. 1570), by Kandukuru Rudra Kavi; the earliest in Kannada is probably Śāntavīra Deśika's *Saundareśvara* (1678). The most celebrated of Kannada Yakṣagāna dramatist is Pārti Subba who flourished around 1800 and is known for his moving *Rāmāyaṇa* episodes and songs.

Yakṣmā, a disease, is frequently mentioned in the Atharva Veda (VI, 85; etc.). It is the general name for all debilating diseases, in this Veda. Sāyana, the commentator thought that *yakṣmā* was some disease caused by excessive sex indulgence. Vicitravīrya (q.v.) indulged in sex with his two wives for seven years and died of *yakṣmā* (*Mahābhārata*, I, ch. 102).

YAKUSHI, name of Bhaiṣajyaguru (q.v.) in Japan. Yakushi is a very popular in Japan where there are numerous statues of this deity. These show him holding a little pot of remedies in his left hand.

YAṂ, a *bījamantra* dedicated to Vāyu and symbolizing the element air.

Yama, "restraint". It is one of the eight accessories to *yoga* ("control of mental states"). "*Yama* consists of *ahiṃsā*, abstinence from injury; *satya*, veracity; *asteya*, abstinence from

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theft; *brahmacarya,* continence; and *aparigraha,* abstinence from avariciousness" (Patañjali's *Yogasūtra,* II, 30). See also *aṣṭāṅga-yoga.*

(It will be noticed that these restraints are the same as the vows of the Jainas. See *mahāvrata.*)

YAMA, (1) In the Ṛgveda, *yama* means twin, the birth of which is frequently alluded to, e.g., I, 164.15; II, 39.2; etc.

Later Yama was the name of the god and judge of the dead. He is the son of Vivasvān (Sun) and is among those who witness the acts of men, (*Mahābhārata,* I, chs. 75 and 74). Later, Yama is regarded as a *dikpāla* of the southerly direction, his *diggaja* is named Vāmana. He is the god of the month *phālguna.* His vehicle is a black *mahiṣa* (buffalo) named Ugra.

YAMA. (2) an ancient writer of *dharma-śāstra.* No complete authentic text of his work has been found. Yama is mainly known from long quotations from his work given by later writers. Many of the *ślokas* ascribed to Yama are simiiar to those found in the *Manusmṛti.*

YAMA GĪTĀ, "Song of Yama". The seventh chapter of the third Book of the *Viṣṇupurāṇa* is called *Yama Gītā.* Yama told his servants not to pursue the devotees of Viṣṇu. When the servants wanted to know the description of such persons, Yama told them that the devotees of Viṣṇu were pure in their hearts. They were friends of all living beings, and were free of jealousy. Their souls were absorbed in Viṣṇu after their death. They were not subject to punishment in hell.

Yamaka, "doubled", "restrained", word play, name of a figure of speech. In *yamaka,* a part of a verse is repeated within the confines of the same verse, usually in such a way that the meaning of the two readings is different. See also *śleṣa.*

Yamaka, upamā, rūpaka and *dīpaka* are the four figures of speech mentioned by Bharata in his *Nāṭya-śāstra.*

Yāmala, Old Tāntrika texts are called *Yāmalas.* The term has been used to denote the primeval blissful state of non-duality of Śiva and Śakti, the ultimate goal of the Tāntrika *sādhaka.* A

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number of texts which described this state and taught the way to attain it were then characterized by the same doctrinal term. Some of them are *Brahma-yāmala*, *Devī-yāmala*, *Skanda-yāmala*, etc.

YAMALĀRJUNA, a pair of *Arjuna* trees. Nalakūvara and Maṇigrīva were two sons of Kubera. Once they got drunk, put off their clothes and were playing with some women. Nārada saw them and was offended. He cursed them and they were born as a pair of *Arjuna* trees. Yaśodā once tied the child Kṛṣṇa to a wooden mortar, in order to punish him. Kṛṣṇa pulled the mortar through the trees and destroyed them, and thus freed the brothers from the curse (*Bhāgavata-purāṇa*, X, ch. 10).

YAMĀNTAKA, (Tibetan, Gshin-rje gshed), is a *dharmapāla*. He is a terrible manifestation of the Bodhisattva Mañjuśrī. In Japan, Yamāntaka is called Dai itoku. He is the terrible manifestation of Amida (Amitābha), there.

YAMĪ, the twin sister of Yama, according to the Ṛgveda. A hymn in the Ṛgveda (X, 10) gives a dialogue between the two. Yamī tries to tempt her brother Yama to incest, in order that the human race may not die out. In passionate words, glowing with desire, the sister draws the brother on to love. In gentle, deliberate speech, pointing to the eternal laws of the gods, which forbid the union of blood-relations, Yama repulses her. It is not known how the story of Yama and Yamī ended. No later source gives any information on the subject.

The *Viṣṇupurāṇa* (III, ch. 2) says that Manu, Yama and Yamī were chiidren of Sañjñā wife of Sūrya. Nothing is mentioned there about Yama and Yamī being twins, or about Yamī's incestuous approach to Yama.

YAMUNĀ, rises in the Himālaya mountains among the Yamunotri peaks at an elevation of about 3,260 metres, and flows for about 1,400 kilometres before it joins the Gaṅgā at Allahabad. Yamunā is mentioned in the Ṛgveda (7,18.12; 10, 75.5). In the *Purāna*s she is personified as the daughter of the Sun by his wife Saṅjñā. Balarāma, in a state of inebriety, called upon Yamunā to come to him that he might bathe, and as she did not heed, he, in a great rage, seized his ploughshare-weapon,

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dragged her to follow him wherever he wandered through the wood. The river then begged his forgiveness (*Viṣṇu P.*, V. ch. 25).

The word *yamunā* means twin. The river is so called because it runs parallel with the Gaṅgā ((*Vedic Index*, II, p. 186).

YĀMUNĀCĀRYA, (b. c. 918), was the *guru* of Rāmānuja. He is said to have been a king, but renounced everything and started living in Śrī-raṅgam at the instance of his teacher Rāma Miśra. Yāmunācārya had 21 prominent disciples, some of whom were Śūdra by caste. He wrote six works: *Stotra-ratnam, Catuḥ-ślokī, Āgama prāmāṇya, Siddhi-traya, Mahāpuruṣa-nirṇaya,* and *Gītārtha-saṅgraha.* He is said to have lived upto 1038.

Yāna (1) "marching (to attack)", one of the six measures of state policy. See *guṇa* (4).

"Marching (to attack) is said to be twofold, (viz. that undertaken) by one alone, when an urgent matter has suddenly arisen, and (that undertaken) by one allied with a friend." "When he knows his own army to be cheerful in disposition and strong, and (that) of his enemy the reverse, then let him march against his foe." *Manusmṛti,* VII, vv. 165 and 171.

Yāna (2) "vehicle" to *nirvāṇa.* The Buddha recognized only two *yānas*, the *śrāvaka* and *pratyeka.* The *śrāvaka* have to hear from a buddha, but await the advent of another buddha for their *nirvāṅa* or emancipation. Pratyeka-buddhas are eminent men who can attain *nirvāṇa* without the aid of an omniscient buddha, but cannot impart it to others.

With the rise of Mahāyāna in or about the 1st century AD, the older schools came to be collectively known as Hīnayāna.

Yantra, a geometrical figure made from lines (i.e., triangle, square, etc.), intended to represent in a synthetic form the basic energies of the natural world which are the deities. They are the visual equivalents of the *mantras* or thought form. The diagrams are drawn with minerals on the ground or on some other flat surface at the time of worship. The worshipper imagines that the deity, who is being worshipped by him, resides for the time being, in the diagram.

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Yantrarāja, "king of *yantras*", name of a *yantra* which is built up on the *bīja* HRĪṂ. The purpose of this *yantra* is to create contacts with supernatural worlds. With its help, the worshipper can gain all worldly and supernatural powers.

YAŚA, a Buddhist monk who had objected to the practices of the monks of the Vajji country. It was at Yaśa's request that the Second Buddhist Council was called. The Council declared the 10 practices of the Vajji monks as unlawful. See Buddhist Councils.

YAŚASTILAKA, a religious novel in prose and verse by Somadeva Sūri (10th century). The story is based upon Guṇabhadra's *Uttarapurāṇa*. A king Māridatta discovers, just as he was going to sacrifice a boy and girl to please his family goddess, that they were the children of his sister. The major part of the story deals with the experience of these two in various rebirths. This is interwoven with the explanations of the Jaina doctrines. Finallly the king is converted to Jainism.

YĀSKA, the first commentator of the Ṛgveda whose work has survived. The work is known as *Nirukta* ("Etymology"). Yāska utilized a number of *Nighaṇṭus* ("glossaries"), i.e., collections of rare and obscure words of the Ṛgveda, and also quotes from the commentaries of 17 predecessors; but neither the works of these predecessors, nor of his successors have survived, until we come to the 14th century AD when Sāyana wrote his great word by word commentary on the Vedas. The language of the Ṛgveda had become unintelligible by the time of Yāska. In fact, one of the predecessors, he quotes, said that "the whole of the Veda-exegesis is worth nothing, as the hymns are obscure, senseless, and contradictory to each other."

YAŚODĀ (1), foster mother of Kṛṣṇa, and wife of Nanda one of the chiefs of cowherds. When Kṛṣṇa was born to Devakī wife of Vasudeva, the latter, in order to save Kṛṣṇa from the wrath of Kaṇsa, took him at midnight to the camp of Nanda near the Yamunā. Nanda and the other chiefs had come there to deposit the taxes due to Kaṇsa. A daughter was born to Yaśodā the same night. Vasudeva placed Kṛṣṇa near Yaśodā who was asleep, and took away the daughter (*Viṣṇu-purāṇa*, V, ch. 3).

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YAŚODĀ (2), name of the wife, according to the Śvetāmbaras, of Mahāvīra, the 24th *tīrthaṅkara* of the Jainas. (The Digambaras believe that Mahāvīra never married.)

YAŚODHARA, wrote, under the Cāhamāna king Visaladeva (1243–61) the *Jayamaṅgalā*, a commentary on the *Kāmasūtra* of Vātsāyana. The text would be very unintelligble but for the explanations of obscure terms given by him.

YAŚODHARĀ, "preserving glory", name of the wife of Prince Siddhārtha (later the Buddha). She is consequently considered to belong to the group *mānūṣi-buddhaśaktis*. See *mānuṣi-buddha*.

YAŚODHARAPURA, original name of Angkor. It was named after the Khmer king Yaśovarman I (889–908) who moved his capital here in the last decade of the 9th century

YAŚODHARMAN, ruler of Malwa in AD 532. See Mandasor Inscriptions.

YAŚOVARMAN, a powerful king of Kanauj. His conquests are described in Vākpati's poem *Gauḍa-vāho*. He is believed to be identical with Yi-sha-fu-mo, king of Central India, who sent his minister, the Buddhist monk Pu-ta-sin (Buddhasena), to the court of China in 731. Ten years later he was dethroned and slain by Lalitāditya Muktāpīḍa (*Rājataraṅgiṇī*, IV, 144–146). Yaśovarman was the patron of the poets Bhavabhūti and Vākpati.

YAŚOVARMAN I, (889–908), king of Kampuchea, was the founder of the first city of Angkor which was named Yaśodharapura after him. Little is known about the political history of his reign. His inscriptions pay him the most fulsome tributes as warrior.

YAŚOVIJAYA, (1624–1688), was a prominent Jaina teacher, reformer and author of the 17th century He belonged to the Śvetāmbara Tapāgaccha fraternity. In his writings he endeavoured to unite the two sects of the Digambaras and Śvetāmbaras. He is even today cited as a model and a saint. Among

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his works are *Adhyātma-parīkṣā* in Prakrit; *Jñānabinduprakaraṇa;* and *Jñānasāra.*

YASOVIJAYA JAINA GRANTHAMALA, Bhavnagar, was established in 1904 for the publication of Jaina texts. It was formerly called Jaina Yasovijaya Granthamala. It was renamed as above in 1909.

YAṢṬIVANA, "forest of the staff", mentioned by Hiuen Tsang, was a grove to the south-west of Rājagṛha. In the Pali texts, the place is called Laṭṭhivana. The Buddha preached to Bimbisāra at this place, and he became a *sotāpanna* thereby.

Yati, "striver", an ascetic, devotee, one who has restrained his passions and abandoned the world. In Jainism, *yati* is another name for a monk.

Yātudhāna, a *rākṣasa* (Ṛgveda, VII, 104.15; *Rāmāyaṇa,* VII, ch. 59.)

Yaudheyas, a tribal people living in North West India. They were subdued by Samudragupta (Allahabad Inscription, line 22).

YAVADVĪPA, modern Java, is mentioned in the *Rāmāyaṇa* (IV, ch. 40) as one of the islands in the eastern direction. Sugrīva had asked the monkeys to search for Sītā in these islands also.

Ptolemy (2nd cetury) who incorporated information form Indian merchants in his *Guide to Geography,* mentions Iabadiou which presumably stands for Yavadvīpa.

YAVAKRĪTA, son of the sage Bharadvāja, performed great penances, and obtained the knowledge of the Vedas without study. He then became arrogant and treated other sages with disrespect. But later he found that the spiritual power of his Vedic knowledge was not as great as that of his father's friend Raibhya who had studied the Vedas under a *guru* (*Mahābhārata,* III, chs. 135–138).

Yavana, a tribe. The Yavanas are among the barbarous people who would rule in the Kali Age, (*Mahābhārata,* III, ch. 188). They were born out of Vaśiṣṭha's cow Śabalā or Nandinī to figh t

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against the army of Viśvāmitra, (*Rāmāyaṇa*, I, 55; *Mahābhārata*, III, ch. 175).

The name Yavana originally, perhaps, indicated the Ionians. In the inscriptions of Aśoka the word is contracted to Yona (Second, Fifth and Thirteenth Rock Edicts). See also *Yuga-purāṇa*.

YAYĀTI, a king of the lunar race and son of Nahuṣa. Śarmiṣṭhā, daughter of a demon king had quarreled with Devayānī, daughter of Śukra and pushed her into a well. Yayāti rescued her. She fell in love with Yayāti and married him and had two sons. Śarmiṣṭhā, who had been made the maid of Devayānī for her crime, accompanied her to Yayāti's palace. There she fall in love with Yayāti. They met secretly and Śarmiṣṭhā had three sons by him. Devayānī found this out and complained to her father. Śukra cursed Yayāti of old age and infirmity. But Śukra agreed that Yayāti could transfer the curse to any other willing person. Yayāti asked his sons, but only Puru the youngest son of Śarmiṣṭhā agreed to take over the curse. After enjoying youth for 1,000 years, Yayāti gave it back to Puru, made him his successor and retired to the forest. After his death he went to heaven where he spent a long time. Once he recounted his good deeds to Indra For this self-praise he fell from heaven. Later Yayāti was restored to heaven by the help of the pious sons of his daughters (*Mahābhārata*, I, chs. 81–93).

Yazata (s), in Zoroastrianism, are angels or gods, created by Ahura Mazdâ to help him maintain the flow of world order and quell the forces of Ahriman and his demons.

Yi-dam, in Tibetan Buddhism, is a titulary, or guardian deity, with whom a monk has a special, secret relationship. The *yi-dam* is thus an individual's particular deity and usually chosen for him by his teacher or lama. The choice might be governed by the spiritual needs of the individual or dictated by the affiliation of the monastery or sect to which to which one or the other belonged.

YI-TSING, same as I-tsing (q.v.).

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Yoga, (1)"the act of yoking, joining; union". In an extended sense the term is applied to many matters, such as *bhaktiyoga*, *karmayoga*, *jñānayoga*, etc. ; but there are only two main systems of *yoga*, viz. , the one expounded in the *Yogasūtra* of Patañjali, and the other dealt with in such works as the *Gorakṣa-śataka*, the *Haṭhayoga pradīpikā*, etc. Briefly the difference between the two is that the *Yogasūtra* concentrates all efforts on the discipline of the mind leading to perfect isolation (*kaivalya*) and *samādhi* (See Yoga (2)) while Haṭhayoga mainly concerns itself with the body, its health, its purity, its freedom from disease. The *Yogasūtra* defines *āsana*s as any posture that is *sthirasukha* ("steady-comfortable"), while works on Haṭhayoga describe many *āsana*s like Mayurāsana, Kukkuṭāsana, etc., 84 in all, many of which are not only far from comfortable but also such that in those postures meditation of any kind is impossible. These *āsana*s of Haṭhayoga are deemed to remove diseases. Haṭhayoga also deals with such processes as *dhauti* (washing the stomach), *basti* (yogic enema), and *nauli* (shaking the stomach); about these Patañjali is silent. Haṭhayoga claims three kinds of results: 1. cure of diseases and disorders of mind, 2 attainment of supernatural powers called *siddhi*s, 3. which lead to Rājayoga and *kaivalya*. See also *aṣṭa-siddhi*.

Yoga (2), one of the six traditional schools of philosophy. It is philosophically so much similar to Sāṅkhya that the system as a whole is called Sāṅkhya-Yoga. Yoga derives the picture of the universe from the Sāṅkhya system, and this picture supplies the background and rationale for the practice of the techniques of Yoga. The only substantial difference in ontology between Yoga and Sāṅkhya is that the former postulates the existence of God.

The main text of the Yoga system is the *Yogasūtra*.

Yoga, (3) one of the five parts or limbs of the *pañcāṅga* (q.v.) (the almanac).

Yoga, (4) in astrology, is the conjunction and position of certain planets in some fixed places. For examples, see Ardhodaya, Cūḍāmaṇi, etc.

Yogācāra or Vijñānavāda, a philosophical school in Buddhism

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developed by Asaṅga and his brother Vasubandhu. The central idea of the school is that *vijñāna* (consciousness) alone is real, whereas the objects of consciousness are not Since we know the world never apart from the form it has in consciousness, the latter is an essential part of it. All things exist in consciousness; they cannot be proven to exist otherwise.

YOGĀCĀRA-BHŪMI-ŚĀSTRA, or *Saptadaśa-Bhūmi-Śāstra* is a work of the Yogācāra-vijñānavāda school. It is among the works which are supposed to have been revealed to Asaṅga by the mythical Maitreya. Probably, however, it is one of Maitreyanātha's works. Only a portion of this work called Bodhisattva-bhūmi has come down in Sanskrit. This *bhūmi* or step is the 15th of the 17 steps taught in this work: the last step is that in which no trace of *Karman* remains.

Yogakṣema. The term occurs in the Ṛgveda (X, 166.5), but the meaning is not clear. *Manusmṛti* (IX, 219) says, "Clothes, vehicles, ornaments, cooked food, water (well, etc.), women, *yogakṣema*, and ways are impartible." Many interpretations have been given to *yogakṣema*. It has been conjectured that it means sacrificial acts and charitable gifts such as constructing a tank, park, etc. From Gautama (IX, 63; and XI, 16), it appears tha *yogakṣema* means "comfortable life" or "easy and happy maintenance" (particularly for a learned Brāhmaṇa).

Yoga-paṭṭa,, cloth or band round the knees encircling the hips, intended as a support of *āsana* or attitude during meditation.

Yogāsana, "*yoga*-posture", name of an *āsana*. It is either *padmāsana* or *sopāśrayāsana*. In this latter posture, the legs are crossed and the raised knees are supported by a *yogapaṭṭa*.

Yogaśayana-mūrti, a representation of Viṣṇu. He lies, in this form, on the serpent bed. The upper part of the body is raised. The lower, nearly three-fourth, is flat. He has only two hands. The right hand is placed near the pillow. The left hand bent at the elbow is in the *kaṭaka-hasta mudrā*. The image of Raṅganātha in Srirangam is in this form. The form is seen also at Mahābali-puram and Aihole.

YOGASŪTRA is the basic text of the Yoga system of philosophy.

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It describes the eight stages by which mental discipline and spiritual freedom can be attained. In philosophic outlook the *sūtras* and most commentaries on them are allied to Sāṅkhya (q.v.) yet not without having the isticleanings. The *Yogasūtra* is perhaps the work of several authors but is attributed to Patañjali (q. v).

YOGA-VĀSIṢṬHA-(RĀMĀYAṆA), is a work which discusses Vedāntic problems of a radically monistic type. It is purported to be a lecture by Vasiṣṭha to Rāma. The work is perhaps earlier than the 9th century.

Yogī, a practitioner of *yoga*. Śiva in his form as 'Great Lord' (Maheśvara) is regarded as patron of *yogī*s, and as the Great Yogī (Mahāyogī).

Yoginī, minor female deities in the retinue of Durgā. They number eight, or eight times eight, i.e., 64.

Yojana, ("joining, yoking, harnessing"), a measure of distance, a distance traversed in one harnessing or without unyoking, sometimes regarded as equal to nine miles or about 15 kilometres. Hiuen Tsang wrote, "In the subdivision of distances, a *yojana* is equal to eight *krośas;* a *krośa* is the distance that the lowing of a cow can be heard."

Yonas, a people mentioned in the 2nd, 5th and the 13th Rock Edicts of Aśoka. He mentions Antiyaka (Antiochos II Theos) as a Yona king. Perhaps the term was used for the Ionians.

YUDHIṢṬHIRA, "firm or steady in battle", was the eldest Pāṇḍava prince. He was begotten on Kuntī by the god Yama (also called Dharma). As he was known for his truthfulness and righteousness he was called Dharma, Dharmaputra, Dharmarāja, etc. In the great Bhārata battle he killed Śalya who was the commander of the Kuru forces on the last day of the 18 day battle. Yudhiṣṭhira was crowned the emperor at Hastināpura at the end of the battle, and reigned for 36 years. When he heard that Kṛṣṇa had died in Dvārakā, the Pāṇḍavas resolved to withdraw from the world. Yudhiṣṭhira appointed Parikṣit, grandson of Arjuna, as his successor, and the five brothers

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departed with Draupadī to the Himālaya on their way to *Svarga*. All except Yudhiṣṭhira died on the way. He alone could reach *Svarga*.

Yue-chi, name of a tribe. According to the Chinese annals, the Yue-chi were driven out form Western China in the first quarter of the 2nd century BC. Later in this century they were living north of the Oxus river. They drove out the Śakas, who lived in Sogdiana, into Bactria. Later the Yue-chi divided into two groups, one of which moved towards western Tibet. The main group moved towards India and were called Kuṣānas in this country. (Some scholars think that the Kuṣânas were not of the Yue-chi stock, but were of Śaka origin.)

Yuga, in the Vedic astronomy was a period of five years. See *jyotiṣa*. In the *Purāṇas*, *yuga* means the age of the world, there being four *yuga*s : Kṛta, Tretā, Dvāpara and Kali (qq.v.). These four together constitute a Mahāyuga or Caturyuga. See also *kalpa*. As a symbolic name for numbers, *yuga* stands for either four or 12.

YUGANDHARA, a country in the neighbourhood of the land of Kurus (*Mahābhārata*, IV, ch. 1).

YUGA-PURAṆA, is a section in the *Gārgī-saṇhitā* which is a work on astrology. It is believed that *Yuga-purāṇa* is one of the earliest among the works of the *Purāṇa* type. Among other matters it contains the story of the attack on Sāketa and Pāṭaliputra in which the *Yavana*s took part. "The Pañcāla and Mathurā powers together with *Yavana*s who were known for their valour, attacked Sāketa and marched on to possess Kusumadhvaja (Pāṭaliputra). When they reached the mud fortifications of Pāṭaliputra the people became confounded and there was disorder. The Pañcālas and the other kings who attacked Pāṭaliputra destroyed the city. However, the invaders quarrelled among themselves, and, as a result of the fierce fighting between them, the *Yavana*s could not remain in the Madhyadeśa."

YUN-KANG caves, are the most important Buddhist cave temples of China. They are situated on the nothern border of Shansi

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province near the Great Wall. The walls of all the 20 major cave temples are fully sculptured. The first five of these temples contain colossal images of the Buddha. Some of them are upto 14 metres in height. The construction of the cave temples started in about AD 460 under the inspiration of a monk named T'an-yao, and continued until 494.

YUVANĀŚVA, a king of the Solar race, and father of Māndhātā (q. v.).

Yuvañjaya Jātaka. This is the 460th story of the *Jātaka.*

Bodhisattva was once born as Yuvañjaya, the eldest son of Sarvadatta king of Ramyanagara. (This was the name of Vārāṇasī in those days.) Yuvañjaya was made the crown prince. Once he reflected on the transient nature of all things, and decided to become an ascetic. His younger brother Yudhiṣṭhira decided to join him They went away to the Himālaya and lived in a hut.

YUYUTSU, a son of Dhṛtarāṣṭra. When Dhṛtarāṣṭra's wife Gāndhārī was pregnant and unable to take care of her blind husband, a Vaiśya girl looked after him. Yuyutsu was born to this girl. (Ādi P. ch. 115)

Just before the start of the battle of Mahābhārata, Yudhiṣṭhira announced that he would welcome any person who left the Kaurava side and came over to him. Yuyutsu them joined the Pāṇḍava side. (Bhīṣma P. ch. 43) He was the only son of Dhṛtarāṣṭra to survive the battle.

In their old age when the Pāṇḍavas were leaving their kingdom they made Parikṣit the young grandson of Arjuna, the king at Hastināpura, and asked Yuyutsu to look after the kingdom. (Mahāprasthānika P. ch. 1)

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Z

Zen, (Japanese pronunciation of the Chinese Ch'an, from Sanskrit *dhyāna* "meditation"), an important school of Buddhism in Japan. It claims to transmit the spirit or essence of Buddhism which consists in experiencing the Enlightenment (*bodhi*) achieved by the Buddha. It was popularized in Japan by Eisai (AD 1141-1215) who learnt the Ch'an teachings in China. He received royal favours and propagated the Zen doctrines in the name of the sub-sect called Rin-zai. A sub-sect, callad Soto or Sodo, was started by his disciple Dogen in 1227. Another sub-sect. called Obaku, was formed by Ingen in 1654.

The sects differ in their method of attaining "awakening" (Satori). The Rinzai emphasizes sudden shock and meditation on the paradoxical statements called *koan*; the Soto prefers the method of quiet sitting (*za-zen*); and Obaku practises the method of Rinzai but also invokes the name of Nembutsu (Buddha Amida).

Zhob culture, a chalcholithic culture, named after the valley of the Zhob river in Northern Baluchistan. Its most important site is Rana Ghundai in the nearby Loralai valley. The culture is pre-Harappan The pottery is mostly painted in black, but sometimes red also, over a red slip. Clay figurines of women and cattle have been found. Copper was known but scarce.

ZIMMER, Heinrich, born on 11. 12. 1851 was Professor at the Berlin University. He studied and wrote on nearly all aspects of Indology. Among his works are: *Die Kultur die Vedischen Arien,* (1879); *Altindisches Leben,* 3 Vols., (1879); etc. Zimmer died in Harz (Prussia) in 1910.

ZIMMER, Robert H., born in Germany on 6. 12. 1890, was son of H. Zimmer. He was a well-known Indologist of his time. Among his works are *Hiudu Medicine; Philosophies of India;*

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Myths and Symbols in Indian Art and Civilization; etc. He died in 1943.

ZOROASTER, (Old Iranian, Zarathushtra; Modern Persian, Zartosht), Iranian religious reformer lived probably in the sixth century BC. Very little is authentically known about him. According to the Gāthā portion (the older parts) of the Avesta, he was the son of Pourushpas of the Spitama family. He received a vision from Ahura Mazdā to preach the truth. Zoroaster placed Ahura Mazdā at the centre of the kingdom of justice that promised immortality and bliss. For ten years he had only one disciple, his cousin Maidhyoimaonha. At last he converted to his doctrine, a local prince, Vīshtāspa, but much resistance was still offered to him. Vīshtāspa's conversion took place after the prophet had given signs of his miraculous powers. It was followed by a series of wars against the unbelievers. During these battles, Zoroaster was killed near an alter with a group of priests.

The religion he founded was known as Zoroastrianism. In India the religion is known as Pārsi–ism. The religion survives mainly in India. In Iran the followers of this religion are found in isolated pockets.

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ADDITIONS

Abhidhā, "name, appellation", the literal sense of a word. A word may have two other senses : *lakṣaṇā* (indirect or figurative) and *vyañjanā* (suggestive).

Abhinaya, "acting, dramatic representation". The *Sāhitya-darpaṇa* (VI, 2) defines *abhinaya* as imitation of condition, and says that it is of four kinds : *āṅgika*, gestural, conveyed by bodily actions; *vācika*, vocal, conveyed by words; *āhārya*, extraneous, conveyed by dress, ornaments, decoration, etc. ; and *sāttvika*, internal, conveyed by the manifestation of the internal feelings such as perspiration, thrilling, etc.

ALL-INDIA KASHIRAJ TRUST, Fort Ramnagar, Varanasi, was founded in 1955, as an Institution for study of Indology and particularly for the publication of critical editions of the *Purāṇa*s and *Upa-purāṇa*s. The Trust publishes a journal *Purāṇa Bulletin*, twice a year.

Aṣṭadiggaja (s), eight great Telegu poets and writers patronized by Kṛṣṇadevarāya (1509-29), king of Vijayanagara. Traditionally, their names are: Peddana, Timmana, Mallana, Dhūrjaṭi, Piṅgāli Sūrana, Bhattumūrti, Rāmabhadra, and Tenali Rāmakṛṣṇa.

AVIMUKTA-KṢETRA, another name of Vārāṇasī (q.v.).

BHADRĀŚVA, name of a continent. It is situated to the east of Meru. See Jambudvīpa.

BHAṬṬA-NĀYAKA, (10th century), was a writer on poetics. Hemacandra ascribed *Hṛdayadarpaṇa*, a work no longer extant, to Bhaṭṭa-nāyaka. Abhinavagupta and other authors have commented on the views of Bhaṭṭa-nāyaka. His theory of aesthetic enjoyment is known only from these sources. Bhaṭṭa-nāyaka did not believe in the theory of *dhvani*. He suggested

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that *rasa* is neither produced, nor suggested nor created by anything. He held that a proper aesthetic creation has the peculiar function of generating in us a new spiritual creation. This he called *bhāvakatva*, aesthetic universalization; and we have in us a special function *bhojakatva*, power of enjoyment or illumination, by which we can enjoy it.

BHUŚUṆḌI, See Kāka-Bhuśuṇḍi.

Brahma sampradāya, another name of the Madhva school of Vaiṣṇavas.

BṚHADĀRAṆYAKA UPANIṢAD, is attached to the Śukla Yajurveda and forms part of the *Śatapatha-Brāhmaṇa*. It is the longest, and beside the *Chāndogya*, the most important *Upaniṣad*. It is divided into three parts, each containing two chapters. The three parts are called Madhu-kāṇḍa, Yājñavalkya-kāṇḍa and Khila-kāṇḍa (supplement), respectively. The first part deals with *prāṇa* (breath) as a symbol of soul and then with the creation of the world out of the Ātman or Brahman, insisting on the dependence of all existence on the Supreme Soul, which appears in every individual self. The second part of the *Upaniṣad* consists of four philosophical discussions in which Yājñavalkya is the chief speaker. Among the conclusions arrived at are that Brahman is theoretically unknowable, but can be comprehended practically; and that Ātman or Brahman can be described negatively, being intangible, indestructible, independent, immovable.

BUKKA I, cofounder, with his brother Harihara I, of the city and kingdom of Vijayanagara.

DIṬṬHIVĀYA, (Sanskrit, *Dṛṣṭivāda*), name of the 12th *Aṅga* of the Jainas. Both Digambaras and Śvetāmbaras believe that the *Diṭṭhivāya* is now lost. This work is said to have contained among among other things the 14 *Puvvas* (*Pūrvas*).

GAṆEŚA DAIVAJÑA, (c. 1507), author of the popular astronomical work *Grahalāghava*, hailed from Nandīgrāma on the Arabian Sea, about 65 kilometres from Bombay. He also wrote *Buddhivilāsinī*, an exposition of the *Līlāvatī*.

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HLĀDINĪ, name of a river which rises from the same lake as the Gaṇgā (q.v.) and flows eastward. The river cannot be definitely identified. The *Matsya-purāṇa* (121,53) says that the river flows through the land of the Kirātas. These people are thought to be hill-men inhabitants of eastern Himālaya. Thus the river may be the Brahmaputra.

Indravajrā, name of a metre. It has 11 syllables in each quarter consisting of – – ⏑ – – ⏑, ⏑ – ⏑ – – .

JĀBĀLA UPANIṢAD, one of the minor *Upaniṣads*. Śaṅkara, however, quotes it as an authority.

Khaṇḍahāla Jātaka. This the 542nd story of the *Jātaka*.

Ekarāja was the king of Vārāṇasī. (The city was at that time called Puṣpavatī.) Ekarāja's son Candrakumāra was the viceroy. Khaṇḍahāla the royal priest, was a corrupt person. He accepted bribes and gave wrong judgements. Once Candra-kumāra set right one of his judgements. People mocked at Khaṇḍahāla for this. He became an enemy of Candrakumāra. Once king Ekarāja dreamt of paradise and wanted to go there. He was a foolish person. He asked Khaṇḍahāla for his advice. Khaṇḍahāla said that for this he would have to sacrifice four each of his sons, queens, merchants of the city, oxen, elephants, and other animals. Ekarāja accepted the suggestion, and would not listen to the entreaties of the people. When Candrakumāra was being led to be killed his wife made an 'act of truth' that Khaṇḍahāla was an evil person. Śakra heard this. He appeared brandishing a fiery iron rod. Candrakumāra was saved and people killed Khaṇḍahāla. The king was made an outcast, and Candrakumāra was made the king.

Candrakumāra was Bodhisattva, and Khaṇḍahāla was Devadatta. (This is an instance of Devadatta having greater power than Bodhisattva.)

(This Jātaka is sometimes called Candrakumāra Jātaka.)

Khandha; (Sanskrit, *Skandha*, q. v.).

KOṬIVARṢA, name of an ancient town. Its ruins have been found at Bāṅgarh (q. v.).

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LAL DED, (Sanskrit, Lallā), 14th century Kashmiri poetess. She was a contemporary of the Muslim saint Sayyid 'Ali Hamadānī (c. 1380). Lal Ded was an ascetic and follower of the Kashmiri school of Yoga Śaivism. She recorded the doctrines and teachings of this sect in her Kashmiri verses known as *vākh* (sayings). These *vākh*s are in form, couplets; and about a 100 of these are still cxtant. These are the oldest extant Kashmiri poems which are appreciated even today.

MĀDHAVADEVA, (b. 1489. Letuphkhuri; d. 1596, Cooch Bihar), was a Assamese Vaiṣṇava poet. He was a disciple of Śaṅkaradeva. His devotional songs *baragīta* are very popular. They were composed in Brajabuli. His works in Assamese include *Nāmghosa* and *Bhakti-ratnāvalī*. Mādhavadeva was famous also as a singer.

MAHĀVĪRA (2), author of *Gaṇita-sāra-saṉgraha* (q. v.).

Muppu, a substance used in South India in alchemy and in the *Siddha* system of medicine. Muppu is considered to be the union of three salts, viz., *pūnīru* (possibly a mixture of carbonates), *kalluppu* (rock salt), and *aṇḍakkal* (probably calcium carbonate). Four types of *muppu* are recognized: *vāda-muppu*, *vaidya-muppu*, *yoga-muppu*, and *jñāna-muppu*. The first type is used in Tamilian alchemy, the second in the *Siddha* system of medicine, the third and fourth seem to connote their effect on spiritual practices. It would appear that the Tamilian *muppu* corresponds to the later European concept of the Philosopher's stone, for *muppu* is presumed to possess an extraordinary potency of transmitting baser metals into gold as well as rejuvenating the human system.

NĀRĀYAṆA (3), son of Nṛsiṇha Daivajña, flouerished during the reign of Firuz Tughluq (1351-1388) He wrote two works; *Gaṇita-kaumudī* on ārithmetic, and *Bījagaṇitāvataṉsa* on algebra.

PṚTHUDAKASVĀMĪ, (c. AD 864), is mainly known as the commentator of Brahmagupta. His two works are *Brahmasiddhānta-vāsanābhāṣya* and *khaṇḍakhādyaka-vivaraṇa*.

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Pūrva-Pakṣa, "prior view", the first step in a logical argument. See *uttara-pakṣa*.

Rāhu-kālam, "Rāhu-period", a period of the day not propitious for any important work, such as starting on a journey, applying for a job, marriage, etc. *Rāhu-kālam* is avoided for any such purpose throughout South India. *Rāhu-kālam* lasts for one and half hours on different days of the week as follows :

Day	from	to
Monday	7-30 AM	9 AM
Tuesday	3 PM	4-30 PM
Wednesday	12 noon	1-30 PM
Thursday	1-30 PM	3 PM
Friday	10-30 AM	12 noon
Saturday	9 AM	10-30 AM
Sunday	4-30 PM	6 PM

Rudra sampradāya, is another name of the Vallabha school of Vaiṣṇavas. They claim that the teachings of their school were first imparted by Kṛṣṇa to Rudra.

Sanaka sampradāya, is another name of the Nimbārka school of Vaiṣṇavas. They claim that the teachings of their school were first imparted by Kṛṣṇa to Sanaka.

Śrī sampradāya, another name of the Śrīvaiṣṇavas.

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CORRECTIONS

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Page	Line from the top	Read	For
21	32	legends of two of	legends of
33	8	was the descendant of a barber's son	was a barber's son
57	17	Brahmadatta came to know about	shortly after Brahmadatta's death
132	23	8th year	13th year
136	23, 33	Brahmāṇī	Brāhmaṇī
142	1	ĀSTĪKA	ĀSTIKA
170	27	grander or more	grander of more
192	8	1917	1915
208	33	1940s	1904s
296	3	palace	place
300	4	Cāturvarṇa	Cāturvarṇya

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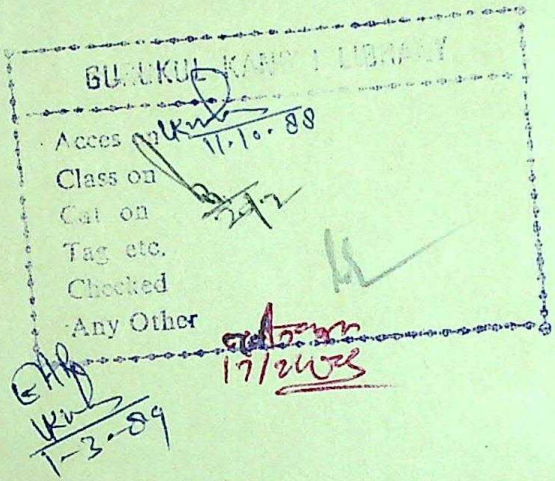

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